THE BOOK OF CONVERSATION

LILLIAN EICHLER

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BY

LILLIAN EICHLER

VOLUME II

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CHAPTER I

THE ROMANCE OF WORDS

Few things are more fascinating than the study of words and of language. It is thrilling to track words across the centuries, discover their origins, and follow them through many lands. Language is fossil history and poetry; and words are like slender, significant threads that reach back across the ages. A single word sometimes goes back over thousands of years and covers thousands of miles. Almost every word we use carries some impression, conceals some hint, of its vanished ancestry.

Indeed, the history of English words is the history of our civilization in all its varying aspects. The relics of forgotten fashions, customs, and ideas are scattered thickly through every part of our vocabulary. There is scarcely a word that does not have an interesting and romantic background. "Every word we use comes to us coloured from all its adventures in history," says G. K. Chesterton.

And what amazing adventures some words

have had! How they have travelled over long periods and from distant places to enrich the English language!

The word *tawdry,* for example, is by itself a charming bit of history in capsuled form. It is an obvious corruption of *St. Audrey.* It was customary, in olden times, to hold a fair in country towns and villages on the saint's feast day, October 17th. Cheap finery was sold at the fair, and it was called *St. Audrey's finery.* Gradually it came to be known as *tawdry finery*—and so the adjective has remained, with all its original significance of cheapness.

The word *sandwich* derives from the name of the Earl of Sandwich, a famous gamester. So reluctant was he to leave the tables, even for meals, that he provided himself in advance with sufficient food to last the day. His kind of quick lunch, at the card table, came to be known as the *sandwich.*

Sincere originally meant *without wax.* Potters once used wax for the purpose of hiding defects in their wares. Thus, whatever was genuine was said to be *without wax*—or *sincere.*

An interesting word is *boudoir.* It comes from the French *bouder,* which means *to pout.* Originally it meant a room to which a woman could go to be alone when she wanted to sulk or pout. Thus *boudoir* really means *pouting place*—but the name

has lost its humorous significance and now means merely a woman's private room.

Another word—and another room—of French derivation is the *parlour*. It made its appearance in the Thirteenth Century as the name for a special room in monasteries used for conference with people of the outer world. Apparently, it was coined from the French word *parler* which means *to speak*.

Once the person who did not enter a temple of religious worship, but stood outside, was regarded as an unbeliever—lacking in proper reverence. As the temple was called a *fane,* the person standing outside was called *profane,* or *before the temple*. The modern application of the word is obvious.

The word *coconut* is borrowed from the Portuguese, and is so called from the monkey face at the bottom of the nut. The Portuguese and Spanish word *coco* means a *bogy* or "an ugly mask to frighten children."

A London hangman named Derrick (about 1600) had the honour of having his name bestowed on the structure associated with his occupation.

In England, during the Sixteenth Century, it was the custom for ladies to withdraw from the dining room to a special room set aside for the purpose of conversation. This room was called the *withdrawing room*. By the Seventeenth Cen-

tury, it was shortened to *drawing room,* which form is still in common use.

Our word *mister* (Mr.) is corrupted from *master,* and is an abbreviation of *magister.* The *magister* corresponds with *magistrate* and means one who rules, commands, governs, or sets the law.

Bluestocking, a word now rapidly becoming obsolete, was a derisive name for literary women originated about 1750. A group of women attempted to introduce into society a more intellectual tone by replacing cards and gossip with literary conversation and discussions. Most of the women who attended these meetings were conspicuous because of the plainness of their dress —which was part of their plan—and some of them wore blue worsted stockings instead of the usual black silk. Because of this last mentioned fact, they became known as *bluestockings*—a term which gradually came to be associated with all literary women.

The word *stocking* is a diminutive of *stock* and takes us back to the days when men wore doublet and hose. The latter was a long garment that combined the purpose of trousers and stockings. Eventually, this garment was cut in two at the knees and divided into what was known as *upper stocks* and *lower stocks*—the word *stock* here meaning a *piece* or a *stump.* The *lower stocks* in

time became known as *stockings,* and so have remained.

Negro comes to us from the form used by the Spaniards; and is derived from the Latin *niger* which means *black.*

Alligator comes from the Spanish *el legarto,* which means *the lizard.*

Damask is derived from the name of the city, Damascus. *Muslin* comes to us from Moosul, *calico* from calicut, *dimity* from Damietta in Egypt. *Cashmere* owes its origin to the Valley of Cashmere in India, and *worsted* travels to us from a town of that name in England where the fabric was first made.

Many articles of commerce are named for the place from which they come, or are supposed to come, as: *java, mocha, oolong, champagne, sauterne, sherry* (from Xeres, in Spain), *gin* (from Geneva), *china, japan, madras, tweed, morocco, fez.*

FAMILIAR WORDS FROM PROPER NAMES

Many an invention commemorates by its name the man or woman responsible for it. Thus we have *bowie knife* from the name of its inventor, Colonel James Bowie. *Gatling, shrapnel,* and *maxim* are words derived from the names of military inventors. *Hansom* and *brougham* were

named from the men who designed the vehicles.

The *macadam* pavement owes its name to Mr. McAdam, just as the *morris chair* owes its name to William Morris.

Boycott is from Captain Boycott, the first boycotted landlord in Ireland.

Bloomers take their name from Amelia Bloomer, the first woman to wear this style of dress.

Wellington gave his name to high boots, Napoleon to a French coin and to pastry, Gladstone to a bag.

Nicot, the first man known to have made tobacco generally in Europe, gave his name to the word *nicotine*.

The *quixotic* person is simply following Don Quixote, the hero of Cervantes.

The man or women who *meanders* is going along slowly, like that gently winding stream in Asia Minor known as the Meander.

The schoolboy's *atlas* is so called for the Atlas who bore the world on his shoulders.

Mars gave us the month of *March;* Julius Cæsar gave us the month of *July;* Augustus Cæsar gave us the month of *August*.

Pan, the goat-legged god of the woods, inspired terror—and so we have the word *panic*.

Because Tantalus was condemned to stand for-

ever in water that receded before his burning lips, we have the verb *tantalize*.

Among the Greeks in the Trojan War was a herald by the name of Stentor who could shout as loud as fifty men. Thus is the loud voice fitly called *stentorian*.

Platonic love is an attempt to adapt the doctrine of the philosopher Plato to modern life.

When the *volcano* coughs smoke and flame, tradition tells us that Vulcan, god of fire, is busy at his forges.

During the Revolutionary War an American planter by the name of Charles Lynch illegally put to death some Tories. To-day, any one who is put to death without the sanction of the law is *lynched*.

So many words in common use to-day had their origin in proper names that it would be almost an impossible task to list them all here—a *herculean* task, we might say, borrowing our adjective from the name of Hercules.

FROM THE NAMES OF ANIMALS

There are many words and phrases in our language, in which the names of animals are figuratively used to describe human qualities. For example, we speak of *stool pigeons, bookworms, crocodile tears*. The last phrase, by the way, has

an interesting origin. According to an old tradition, crocodiles are supposed to moan and sigh like a person in distress when they want to lure travellers to the spot. It is said that they even shed tears while in the very act of devouring the victim. Because of this tale, hypocritical tears are called *crocodile tears*.

Here are a few interesting phrases in which the names of animals are figuratively used:

chatter like a magpie
hungry as a wolf
gay as a lark
cross as a bear
sly as a fox
sheepish
hoggish
to ape
to hound a man
to dog one's footsteps
to monkey with
to cry wolf
to get a lion's share
to wolf food
to worm out of a situation

The turtle is held in low esteem in China, and to call a person a *turtle's egg* is to go the very limit in Chinese invective.

HOW THE MEANING OF WORDS CHANGES

In their journey across the years, many words lose their original meaning and take on wholly new significance. For example, consider the word *imp*. When Spenser wrote in his *Faërie Queene*—

Ye sacred imps that on Parnasso dwell,

he was referring to the Muses. But would any serious poet to-day refer to the Muses as *imps?* Evidently the word was once used quite seriously to mean *son* or *scion,* for we find in "Hall's Chronicle of Henry VIII" that "his sonne Prince Edward, that goodly imp, may long reign over you." And the epitaph of Lord Denbigh in Beauchamp Chapel, Warwick, reads: "Here resteth the body of the noble impe Robert of Dudley, sonne of Robert, Erle of Leycester."

Among the early Greeks the word *anecdote* meant something to be concealed—something not to be given out or told. How its meaning changed is not known; but *anecdote* to-day means exactly the reverse of what it meant then.

In Shelley's day, *cheap* meant *inexpensive*—with none of the tawdry, second-rate significance attached to it to-day. Shelley wrote to Thomas Medwin about settling in a "cheap, retired, romantic spot."

Play appears originally to have meant rapid motion of almost any kind. This original meaning is preserved in such phrases as "The sun *played* on the flowers" or "The spotlight *played* on her features."

Pate is now used only jokingly to mean *head,* but the word is used quite seriously in the Prayer

Book version of the Psalms: "His wickedness shall fall on his own pate."

Before it acquired its present meaning, *silly* conveyed the thought of *timely*. There was also a period during which the word *silly* meant *happy*.

Spoil originally meant to *strip off*—as to strip off the armour of a defeated enemy.

Fond once meant *foolish,* and retains that meaning somewhat in such expressions as *fond hopes* and *fond dreams*.

Vulgar originally meant *pertaining to the crowd,* being derived from the Latin *vulgus, the crowd.*

In Shakespeare's day *quaint* meant *pretty* or *trim*. Earlier still it meant *known* or *usual;* having been derived from the Latin *cognitus* which means *known*.

Words sometimes lose caste. *Hussy* is from *housewife*. *Wench* once meant *daughter*. *Knave* used to mean *boy,* like the German word for boy, *Knabe*. The word *villain* originally signified a farm labourer and had nothing to do with the idea of evil or wickedness. It is derived from the Latin *villa* (farmhouse) and came to us through the French who use the word *vilain*.

Changes in the meaning of words are continually arising. Thus:

libel once meant *a little book*
shrewd once meant *malicious*
boy once meant *girl*
agony once meant *a wrestling match*
front once meant *forehead*
to fret once meant *to eat up* or *devour*
sullen once meant *solitary*
nervous once meant *vigorous*
sly once meant *clever* or *skilful*
counterfeit once meant *a copy* as a portrait

Such illustrations might be continued indefinitely.

CONCERNING FOSSIL WORDS

We use the expression, *fossil words* to indicate those words that have become *petrified* in a single expression or phrase.

Pope's *Moral Essays* are full of lines and phrases that have attained almost the currency of proverbs; and the plays of Shakespeare are replete with fossilized words and phrases. Such words are indicated by the following brief list:

The *livelong* day
The *madding* crowd
A good *riddance*
All his might and *main*

An interesting and applicable association or figure of speech may dignify a word forever. For example, the *pioneers* were once regarded the lowest portion of the army. Pioneers were soldiers who went on ahead and cleared the way for an advancing army by felling trees, building roads. In other words, the pioneers did all the hard and disagreeable work. It occurred to some writer that the settlers on the borders of a wilderness in a new country are the pioneers of the great march of civilization. Thus did the word *pioneer* become a metaphor; but gradually it lost its figurative character and came to be definitely associated with all that is noble, courageous and fine. Many of our most popular words are worn-out similes and metaphors.

Sometimes a word is lost for centuries, and then comes into use again. For example, the words *flirt* and *budget* come to us from the English; but we know that long, long before the English used the words they were used by the French. The words are French in origin. *Normalcy* is another word that was relegated to the dust of forgotten lore—and suddenly given new life and fresh currency. It was brought back after the war.

There are many words that are now obsolete and are rarely used except in prose or poetry, the purpose of which is to express the tone and spirit of former times. A few such words are *eke, irk,*

quoth, spake, trice, twain, wot, yclept. Occasionally an obsolete, or archaic, word is preserved in a family name, as:

Fletcher, from arrow maker (Fr. *flèche,* arrow)
Webster, from weaver (-ster, the old feminine ending)
Chapman, from the old form for "merchant"
Bowyer, from bow maker

THE COMPOSITE CHARACTER OF ENGLISH

There is scarcely a language in the world that has not contributed in some measure to make English as picturesque as it is to-day. Emerson calls English, "the sea which receives tributaries from every region under heaven."

Our most ordinary daily speech includes words from all quarters of the globe and all periods of history. Coming into contact, as we do, with all other nations, we draw to ourselves whatever of theirs we find useful to us.

Such ecclesiastical words as *ark, altar, candle, cross, saint,* and *shrine* travelled to England from Italy in the retinue of St. Augustine. The saint and his followers brought with them also such words as *box, cherry, cucumber, cheese, chalk,* and *cook.*

At one time, the Anglo-Saxons and the Danes

were close relatives, and the languages of the two mingled. As a result we owe to Denmark such words as *husband, fellow, sky, wing, want, call, law.*

The Feudal System gave us words like *fief, feudal, vassal, liege.* The Norman Conquest in the Eleventh Century, which made French the language of polite society in England, is responsible for the titles *prince, peer, marquis, viscount, baron.* Military terms introduced into England by the Norman Conquest include *armour, siege, lieutenant;* and in the legal world of that period appear such words as *privilege, traitor, justice.*

In the Fourteenth Century our language was assuming substantially the form and shape which it now bears. The literary exponent of English life and thought at that time was Geoffrey Chaucer—the first of our great poets. His English was profoundly influenced by Latin literature, and also by the literature of France and Italy.

In geographical discoveries, during the Fifteenth and Sixteenth centuries, the Spaniards and the Portuguese led the way. Keen antagonism existed between Spain and England—fostered, rather than otherwise, by the marriage of Queen Mary to Philip II of Spain. Despite this antagonism, however, many Spanish words were introduced into England, including *cork, cigar, banana, cargo, chocolate, anchovy.* The word *chocolate*

was taken from the Mexicans whom the Spaniards conquered.

During this period England was also absorbing words from the Portuguese, such as *albatross, veranda, fetish.* The latter is from *fetico,* the Portuguese word meaning *sorcery.*

In the Sixteenth Century, Genoa and Venice were the great maritime and commercial powers of the Mediterranean. The Italians of that period were renowned for their art, music, and manufactures; and they passed on to other nations many words connected with their arts and industries. Thus we find the English of that time absorbing such musical terms as *alto, contralto, soprano, sonata;* and such art terms as *studio, fresco, cameo, vermilion, bust.* General words borrowed from the Italians of that period include *umbrella, macaroni, influenza, carnival.*

During the Seventeenth Century, England and Holland struggled for the rule of the sea. The Dutch finally lost, but not until they had enriched the English language with such nautical terms as *ahoy, reef, skipper, stoker, yacht, boom, hull, hoist, deck, cruise, bowsprit.*

Though they failed on the sea the Dutch triumphed in the arts. The painters of Holland began to influence the world. This influence made itself felt on the English language which at that time absorbed such Dutch words as *easel, land-*

scape, stipple. Other words that found their way from Holland to England are *wainscot, hop, frolic, fumble, Hottentot.* The words *trek* and *Boer* are more modern borrowings from Holland, dating from the South African War.

German and English sprang from the same stock, and the vocabularies of both languages are still somewhat alike. Thus it is not possible to point to many examples of pure German words that are now part of the English language. However, there are a few, such as *swindler, waltz, zinc, plunder,* and *poodle.*

The great French influence on English appears in the Seventeenth Century. Charles I married the daughter of Henry IV of France, and many French manners and customs were adopted at the English court. As Charles II was brought up in France, the influence during his reign was even greater. Speech and literature were both affected, and we find books of this period generously sprinkled with words borrowed from the French. A few of the French words absorbed by the English language at this time include *adroit, brunette, caprice, caress, chagrin, coquette.* Some words, originally Spanish, came to us through the French. They include *cannonade, ambuscade,* and *barricade.*

The next great influence our language felt was toward the end of the Eighteenth Century.

There was a definite reaction, or revolt, against French neatness and precision of style; and a return to the older models of English—to Spenser, Shakespeare, Milton. The period is known as "The Romantic Revival." Many obsolete words were revived; the metaphor became bolder; English became more vivid and colourful.

Following is a list of familiar words that have come in from other languages. They illustrate the composite character of English:

African: oasis, zebra, sack, satchel, paper, ammonia, gum, morocco, fez, chimpanzee guinea, gorilla, yam.

Arabic: sherbet, magazine, tariff, chemistry, candy, admiral, alcohol, cotton, zero, myrrh, cipher, zenith, algebra, alkali, coffee, sofa, amber, Sultan, mattress, crimson, azure, Moslem, gazelle, Koran, minaret, elixir.

Australian: kangaroo, boomerang.

Celtic: galore, slogan, bard.

Chinese: tea, mandarin, satin, nankeen, china, serge, silk, typhoon, junk, joss, tong, kowtow, fan-tan.

Danish: call, they, knife, sky, scare, egg, scald, bull, blunt, same, slang, saga.

Dutch: ballast, yawl, bluff, brandy, wagon, skates, loiter, growl, elope, knapsack, landscape, smuggle, measles, sloop, reef, morass, fop,

boom, cookey, spook, gas, hustle, jeer, ogle, holster.

French: mayonnaise, etiquette, war, parley, peace, rent, money, burlesque, apartment, automobile, privilege, justice, chute, cache, levee.

German: loafer, meerschaum, kindergarten, nickel, quartz.

Greek: apotheosis, acme, biography, myth, physiology, barometer, blaspheme, catarrh, catastrophe, decagon, dilemma, electric, glossary, hyperbole, hydrophobia, idiom, labyrinth, mechanic, octagon, oxygen, phenomenon, phrenology, rhetoric, sporadic, squirrel, surgeon, synonym, telegraph, telephone, thermometer, therapeutic, trophy, tyrant, zone, zoölogy.

Hebrew: amen, sabbath, balsam, cherub, hallelujah, shekel, jubilee, manna, Satan, seraph, Jehovah, cabal, shibboleth, jug, log.

Hindu: calico, chintz, pagoda, loot, jungle, palanquin, shampoo, sugar, Banyan, toddy, khaki.

Hungarian: sabre, hussar, coach.

Italian: balcony, archipelago, cartoon, alarm, duet, ditto, concert, ruffian, malaria, bankrupt, citadel, contraband, copula, granite, guitar, lagoon, lava, madrigal, pistol, tirade, vista, stanza, motto, moustache, piano, quota, volcano, trombone, spaghetti, finale, opera, prima-donna.

Japanese: kimono, geisha.

Latin: suggest, organ, innuendo, beet, pear, lily, pound, leonine.

Malay: amuck, gong, bamboo, bantam, caddy, rum, mango, orang-outang, rattan, sago, gutta-percha, cockatoo.

Mexican: tomato, coyote.

North American: hominy, skunk, squaw, tomahawk, moose, raccoon, moccasin, wigwam, toboggan, opossum.

Persian: chess, divan, bazaar, caravan, rice, pajamas, peach, borax, check, checkers, ghoul, hazard, horde, orange, lilac, jackal, mummy, sash, jar, musk, shawl, lemon.

Polish: polka, mazurka.

Polynesian: taboo, tattoo.

Portuguese: caste, commodore, lasso, molasses, palaver, tank.

Russian: steppe, cossack, mammoth, tundra.

South American: alpaca, quinine, tapioca, guano.

Spanish: armada, armadillo, cigar, sherry, bronco, cinch, barricade, Negro, tornado, booby, mulatto, rusk, savanna, indigo, bravado, capsize, vanilla, buffalo, creole, embargo, cork, flotilla, cargo, mosquito, cask, renegade, comrade, alligator, contraband, ranch, corral, mustang.

Turkish: bey, ottoman, tulip, bosh, kiosk, caviare.

West Indian: canoe, potato, hurricane, maize,

mahogany, tobacco, buccaneer, cannibal, hammock.

THE STEADY GROWTH OF LANGUAGE

Language is continually adjusting itself to the changing conditions of life. It is as limitless in its scope, as fluctuating, and as ceaselessly progressive as thought. Just as language kept pace with the march of civilization through the ages, so does it now keep pace with the ever-changing aspects of daily life. New words are introduced; old ones outlive their usefulness and vanish.

When the stagecoach disappeared, along with it went a "stagecoach vocabulary"—a little group of words and phrases used in connection with that type of transportation. Modern travel and communication introduced such words as *telegram, cablegram, subway, trolley*. Every important invention, every experiment, is at once reported in the newspapers, and everybody is soon talking about it—as in the case of radio, for example. Thus our daily speech is always absorbing new technical terms and making them commonplace.

Not only do technical expressions work themselves into the fibre of the language, but every important event in some way enriches the vocabulary. For example, not long after Lindbergh's

flight to Paris, a Chicago flier was heard to remark, "We may be able to Lindy across the ocean between breakfast and supper soon." The word *Lindy* may not remain; but other events have brought new words permanently into our speech. The World War is a notable example. Here are a few of the words which it made familiar:

camouflage	slacker
doughboy	cootie
gob	tin hat
buddy	dud
profiteer	rookie

An amusing story is told about the origin of the word *cootie*. It is related that a *poilu*, exhibiting one of the pests to an American soldier, used the familiar French exclamation, *"Écoutez!"* The American misunderstood it for "A cootie!" and took it to be the name for the pest. Therefore, he always referred to it in that fashion; the name quickly spread through the trenches, and *cootie* the pest became. However, the American soldier merely brought back, through coincidence, a very old word; for the true origin of *cootie* is traced to the Sanskrit word, *kuti*. As an adjective it was in general use in the British Army about twenty years prior to the World War.

New industries always introduce new words. The moving picture industry, for example, brought into familiar usage such words as *shot, still, reel, fade-out, iris-in.* Radio made popular such words as *broadcast, microphone, static.* Hundreds of words were required to adjust the automobile, its parts and associations, to the language. The vast number of new words added to the dictionary between 1900 and 1925, and the new use of old words, indicates the expanding of man's intelligence and the increasing complexity of our civilization.

Here is a very interesting excerpt from "Our Times," by Mark Sullivan. It emphasizes the change and expansion that have taken place in our language during the last twenty-five years:

> "In his newspapers of January 1, 1900, the American found no such word as radio, for that was yet twenty years from coming; nor 'movie,' for that too was still mainly of the future; nor chauffeur, for the automobile was only just emerging and had been called 'horseless carriage' when treated seriously, but rather more frequently 'devil-wagon,' and the driver, the 'engineer.' There was no such word as aviator—all that that word implies was still a part of the Arabian Nights. Nor was there any mention of income tax or

surtax, no annual warnings of the approach of March 15—all that was yet thirteen years from coming. In 1900 doctors had not yet heard of 606 or of insulin; science had not heard of relativity or the quantum theory. Farmers had not heard of tractors, nor bankers of the Federal Reserve System. Merchants had not heard of chain-stores nor 'self service'; nor seamen of oil-burning engines. Modernism had not been added to the common vocabulary of theology, nor futurist and 'cubist' to that of art. Politicians had not heard of direct primaries, nor of the commission form of government, nor of city managers, nor of blocs in Congress, nor of a League of Nations, nor of a World Court. They had not heard of 'muck-rakers,' nor of 'Bull Moose' except in a zoölogical sense. Neither had they heard of 'dry' or 'wet' as categories important to vote-getting, nor of a Volstead Act. . . .

"The newspapers of 1900 contained no mention of smoking by women, nor of 'bobbing,' nor 'permanent wave,' nor vamp, nor flapper, nor jazz, nor feminism, nor birth control. There was no such word as rum-runner, nor hi-jacker, nor bolshevism, fundamentalism, behaviorism, Nordic, Freudian, complexes, ectoplasm, brain-storm, Rotary,

Kiwanis, blue-sky law, cafeteria, automat, sundae; nor mah-jong, nor cross-word puzzle. Not even military men had heard of camouflage; neither that nor 'propaganda' had come into the vocabulary of the average man. 'Over the top,' 'zero hour,' 'no man's land' meant nothing to him. 'Drive' meant an agreeable experience with a horse."

The word *fletcherize* came in with the theory or doctrine of thorough mastication of food—a theory advanced by Horace Fletcher. *Mesmerism* was derived from the name of Franz Mesmer. *Mercerized* entered the language from the name of John Mercer who, in 1844, discovered that cotton can be given a high degree of lustre through a chemical process. This process is now called *mercerization.* An even more recent example than these is *hooverize* from the name of Herbert Hoover.

It is this continual growth and change that make the study of language so fascinating. One of the most interesting books on the subject is "Growth and Structure of the English Language," by Otto Jespersen.

CHAPTER II

VOCABULARY BUILDING

The chief difficulty of those who like to talk well but cannot is *word poverty*. It is embarrassing to flounder for words when one is trying to express an idea. Many people actually hesitate to advance opinions or enter discussions because they do not possess the ability to express themselves forcibly and well.

The beauty and power of speech depend in a great measure upon a ready and full vocabulary. Those who talk best never need to think about words at all. The art of fine speech is to conceal the art, and words should come instinctively to the lips.

Everyone knows how tiresome it is to listen to the person who is laboured and painstaking in his speech, who pauses in the very rush of his idea to grope for the proper words to express himself. The very first step toward becoming a good conversationalist should be the mastery of words. If but one new word a day were added, one's vocabulary would soon become rich, expressive, and beautiful—a tremendous social asset.

But it is not only to express ourselves readily and fluently that we need words. We need them to establish and illumine our own thoughts to ourselves. Words enable us to think more clearly and deeply; they actually increase our capacity for thought. The more limited our vocabulary is, the more limited our ideas are likely to be. What the alphabet is to words, words are to the expression of thought.

Few of us realize how limited our vocabularies really are. The abridged dictionaries contain nearly 500,000 words; yet the average *well-educated* person has at his command less than 10,000. Milton, in his entire writings, employed only 8000 different words. There are only 9000 words in the Homeric poems, and exactly 5642 different words in the Old Testament. Shakespeare, reputed to have had the most exhaustive vocabulary of any writer, used no more than 15,000 words.

LEARNING NEW WORDS

The way to increase your vocabulary is to set out with the definite purpose of mastering at least one new word a day. Never pass an unfamiliar word without finding out precisely what it means, how to use it, how to pronounce it. Whenever you hear a new word, or see it in a book, make yourself wholly familiar with its use, so that you

can employ it confidently and correctly in your own speech.

A word is not part of your vocabulary until you *use it*. Professor Palmer says, "A word used three times slips off the tongue with entire naturalness. Then it is ours forever." When you hear a new word, or see it in a book, find out its exact meaning and pronunciation—and then make it a point to use it at least three times in your conversation with others. In that way it becomes a definite part of your vocabulary—and you use it without even thinking about it, whenever the occasion arises.

New words are acquired in various ways. If you are observant, every book you read, every intelligent conversation in which you take part, adds to your stock. Especially in listening to the speech of others, be on the alert to catch new words and make them your own. There is great advantage in mingling with people of cultured tastes who know how to express themselves with force and charm. Engage in conversation with such people at every possible opportunity.

Newspaper editorials, magazine articles, plays, books—all are continually bringing *words* to our attention. Even the radio announcer occasionally sends us an interesting new word over the air. The more observant we are, the more rich and colourful we can make our vocabulary.

It is particularly desirable to exercise intelligent curiosity concerning the origins of words. To adventure among words flavoured with history, to unearth their dramatic pasts, is to fix them definitely in your mind. Many fascinating books on the origins, history and romance of words are available.[1] And nothing can more substantially increase your vocabulary than to have such books on hand and dip into them occasionally for the express purpose of adding colourful and expressive words to your conversation.

THE VALUE OF READING

Words are as surely the medium of the writer as clay is the medium of the sculptor. By reading fine literature you become familiar with words that express beautifully and forcefully the best ideas of the masters.

Here, for example, is one paragraph from Stevenson's, *A Lodging for the Night.* If there are any words in it with which you are unfamiliar, make a list of them, and add them to your vocabulary. Use them several times in your conversation during the next week or so.

"It was late in November, 1456. The snow fell over Paris with rigorous, relentless per-

[1] See Bibliography.

sistence; sometimes the wind made a sally and scattered it in flying vortices; sometimes there was a lull, and flake after flake descended out of the black night air, silent, circuitous, interminable. To poor people, looking up under moist eyebrows, it seemed a wonder where it all came from. Master Francis Villon had propounded an alternative that afternoon, at a tavern window: was it only Pagan Jupiter plucking geese upon Olympus? or were the holy angels moulting? He was only a poor Master of Arts, he went on; and as the question somewhat touched upon divinity, he durst not venture to conclude. A silly old priest from Montargis, who was among the company, treated the young rascal to a bottle of wine in honour of the jest and grimaces with which it was accompanied, and swore on his own white beard that he had been just such another irreverent dog when he was Villon's age."

The careful reading of good books not only increases the vocabulary, but provides a deeper knowledge of the fine discrimination in the choice and use of words. In the selection above, the phrase *"silent, circuitous, interminable"* is just right. It paints the picture Stevenson wanted

us to see. If he had used any other words than these, the effect on the reader would not be the same.

It is important that you read *critically*.[1] And also with *great attention* to what you are reading. Very little is to be gained from rapid skimming of even the best literature. In stressing the value of reading to increase the vocabulary, Ruskin says: "You might read all the books in the British Museum if you could live long enough, and remain an utterly illiterate and uneducated person; but if you read ten pages of a good book—letter by letter, that is to say, with real accuracy—you are forevermore in some measure an educated person."

Though it is from good books that we gain our widest use of words, many other influences indirectly help to increase our vocabulary. Whatever stimulates thought, stimulates the need and desire for words to express that thought. Every subject in which we become interested helps in some measure to increase our stock of words. People who travel, for example, and people who attend lectures and listen to debates, have more to think about and more to talk about—and as a consequence have more extensive vocabularies than those who do none of these things.

[1] See Chapter XI for "Books to Read."

USE OF THE DICTIONARY

The practical, always available, guide to new words is the dictionary. No time spent looking up the meaning of words is ever wasted. Indeed, a systematic study of the dictionary is the best possible plan for enlarging and improving your use of words.

Lincoln is reputed to have studied the dictionary word for word in his effort to acquire a rich, forceful vocabulary. Browning also read through it from cover to cover in preparation for a literary life. Few great writers and speakers have failed to acknowledge their indebtedness to the dictionary. Its immeasurable value is not only that it teaches new words, but that it provides a sense of the fitness and adaptability of words to the thought and to the occasion.

We wish particularly to stress at this point the fact that the study of the dictionary alone is not enough. While it is highly beneficial, and absolutely necessary to the mastery of words, it cannot give the colour and beauty to your speech that are to be acquired from contact with cultured people and from the reading of fine books. With the study of the dictionary must be combined the study of life. Mingle with people, listen, see,

observe—*think*. And then consult the dictionary to verify what you have picked up from people, from plays, and from books.

CULTIVATING THE MEMORY

There are people who read a great deal and who consult the dictionary frequently, who attend lectures and debates and never miss an opportunity to engage in conversation, yet who rarely add a new word to their vocabulary. They notice words, look up their meaning and pronunciation in the dictionary, but fail to remember them. The fault lies in the fact that they do not *concentrate*.

Concentration is of first importance if you want to add to your vocabulary. When you are reading, or listening to people, do not let your thoughts wander; but concentrate on every word, and make a conscious effort to stamp the unfamiliar words on your memory.

For example, someone says to you, "That is interesting but it is not *germane*." You notice the word *germane* because it is unfamiliar to you. You have a vague idea of what it means, but you are not sure. The conversation continues, and more likely than not the word doesn't even occur to you again until someone else uses it in your presence or you come across it in your reading.

But if you make a mental note of the word, look up its exact meaning in the dictionary, and then use it several times in your own speech, you make it a part of your vocabulary. The word becomes your own.

It is only by *concentration* that you can hope to remember new words for your own use. The power of concentration can be developed through training and practice. The essential thing is to give *complete* attention to everything you read. Macaulay could repeat whole pages from memory after a single reading, because he concentrated his attention so completely on every word.

The practice of committing beautiful selections from poetry and prose to memory is doubly valuable. Not only does it help to cultivate the memory, but it establishes words in your mind. In the beginning you may not be able to memorize more than three or four lines at a time; but the more you practice committing things to memory, the easier it will become.

SYNONYMS AND ANTONYMS

One way to enrich your vocabulary and give to your speech that beauty and distinction so undeniably the mark of the cultivated is to study the

synonyms of words.[1] An understanding of the uses of synonyms will enable you to express fine shades of meaning, and to avoid the monotonous repetition of familiar words.

Archbishop Trench defines synonyms as "words possessing a like significance with certain differences as well." Let us take, for example, the word *ask*. We *ask* for information. We *ask* for a book. We *ask* for whatever may reasonably be expected. But the various synonyms for the word *ask* carry different shades of meaning, as:

beg: which conveys the idea of appealing to pity or sentiment. I *beg* your forgiveness.

entreat: which conveys the idea of asking repeatedly and earnestly. I *entreat* you to save the prisoner.

beseech: which conveys the idea of asking humbly and reverently. Lord, I *beseech* thee to help me!

implore: which conveys the idea of asking with emotion. He *implored* her to forgive and forget.

pray: which conveys the idea of asking of God. Let us *pray* for salvation.

request: which conveys the idea of asking form-

[1] For the study of synonyms, see "Putnam's Word Book, English Synonyms, Antonyms and Prepositions," (J. C. Fernald), and the "Standard Thesaurus," (C. O. S. Mawson).

ally. He *requested* an audience with the Pope.

appeal: which conveys the idea of calling upon sympathy. We *appealed* to the police for help.

demand: which conveys the idea of asking peremptorily. They *demand* an explanation.

All good dictionaries give not only the meaning and pronunciation of words, but their synonyms. By studying these synonyms you can find words that exactly and forcibly convey your meaning. Webster's Dictionary, for example, gives these synonyms for the word *eager:*

earnest	fervent
impetuous	zealous
vehement	forward
hot	

If you look up the word *eager* in the Thesaurus you will find even more synonyms for it, as:

ardent	athirst
avid	impassioned
intent	anxious
impatient	keen

Following is a list of synonyms for the word *calm*. You will notice that each word suggests the

idea of calmness, yet in actual meaning each word has a special significance of its own:

cool	unperturbed
dispassionate	sedate
stoical	unexcited
unruffled	peaceful
undisturbed	easy-going
sober	placid
resigned	tranquil
subdued	serene
composed	collected

Try substituting each one of these synonyms for the word *calm* in the following sentence: *She was calm when she heard of her brother's death.* You could use *undisturbed, resigned, subdued;* but it would not be correct, of course, to say, "She was *tranquil* when she heard of her brother's death." Yet *tranquil,* too, in a sense, conveys the idea of *calmness.* You might say that, "The *tranquil* beauty of the sea gave no hint of the storm that had just passed."

It is the fine discrimination in the choice of words that characterizes you as an expressive and interesting speaker. Study synonyms, and try always to find the just-right word to convey your meaning. Here are some suggestions to help you:

abandon: relinquish, desert, forsake, renounce, forego, discard.

abate: decrease, diminish, reduce, subside, wane, ebb, lessen.

able: efficient, expert, competent, skillful, capable.

abolish: stamp out, suppress, destroy, dissolve, disorganize, exterminate, annihilate, lay waste, quench

absent: away, missing, non-resident, wanting.

abuse: hurt, insult, upbraid, revile, ill-treat, misuse, persecute, maltreat, harm, outrage.

accident: mishap, mischance, misfortune, disaster, fatality, casualty, calamity, catastrophe.

accustomed: habitual, customary, wonted, usual, general, ordinary, everyday, regular, familiar, established, prevalent, conventional.

address: oration, speech, delivery, talk, appeal, invocation, debate.

announce: publish, report, assert, declare, proclaim, herald, advertise, inform.

anxiety: fear, trepidation, dread, worry, despondency, perturbation, disquietude, restlessness.

argue: dispute, reason, discuss, wrangle, controvert.

authentic: reliable, true, certain, well founded, honest.

avoid: elude, escape, keep away from, evade, shun, eschew, keep aloof from.

awkward: unskillful, inexpert, clumsy, unhandy, gauche, maladroit, slovenly, gawky, untrained, inexperienced, unfit.

bad: evil, wicked, depraved, vile, malignant, reprehensible, wrong, malevolent, corrupt.

bar: exclude, blackball, leave out, reject, banish, separate, seclude, relegate, ban.

believe: credit, consider, esteem, presume, accredit, accept, conceive.

bond: tie, union, link, connection, fastening.

bright: resplendent, gay, shining, gleaming, sparkling, radiant.

calm: quiet, still, placid, unruffled, untroubled, poised, at ease.

caution: heed, prudence, discretion, wariness, security, circumspection, calculation, deliberation.

cave: depression, hollow, indentation, dent, excavation, crater, cavern.

cheer: gaiety, jollity, merriment, mirth, pleasure, enjoyment, delight, glee, gladness.

choice: option, selection, election, preference, predilection.

cold: raw, icy, wintry, bitter.

dark: gloomy, shady, murky, dim, obscure, black, clouded.

dear: expensive, high priced, costly, exorbitant.
decline: reject, refuse, deny, discountenance.
delicate: slender, slight, frail, weak, dainty.
difficulty: trouble, predicament, perplexity, dilemma.
dim: dark, faint, unintelligible, misty, overcast.
droll: funny, comical, laughable, quaint, humorous, amusing, diverting.
dull: blunt, obtuse, pointless, colourless, dim.
duty: obligation, liability, responsibility.

ease: quiet, peace, content, comfort.
endeavour: try, assail, essay, attempt, aim, venture, speculate, experiment, chance.
enthusiasm: warmth, vehemence, heartiness, verve, cordiality, glow, eagerness, passion, zeal.
entrance: ingress, entry, inroad, inlet, opening, gateway.
equal: like, equivalent, uniform, same.

faint: weak, feeble, depressed, impotent, unnerved, helpless, limp.
fair: pretty, comely, attractive, handsome, personable, good-looking.
falter: hesitate, vacillate, pause, stammer.
familiar: friendly, affable, social, jovial, companionable, neighbourly.

fashion: method, manner, way, form, mode, tone, procedure, guise.

fight: battle, conflict, struggle.

find: discover, detect, ascertain, fathom, unearth, solve, disclose.

finery: ornament, adornment, decoration, embellishment, frippery.

fix: place, set, fasten, determine, establish.

fool: deceive, defraud, cheat, swindle, mystify, hoodwink, victimize.

frown: scowl, make a wry face, sulk, glower.

furnish: provide, supply, arm, replenish, lay in a store or stock.

gain: add, increase, enlarge, extend, dilate, expand, develop, grow, spread, augment, advance, rise.

generate: produce, make, kindle, bring forth, evolve, hatch, develop, engender.

gift: present, contribution, subscription, bequest, legacy, largess, bounty, gratuity, offering.

grief: sorrow, sadness, affliction, pain, unhappiness.

gross: coarse, vulgar, unrefined, indecorous, unseemly, ribald, in bad taste.

guide: direct, lead, conduct, show the way, steer, pilot, superintend.

haggard: exhausted, fatigued, weary, faint, prostrate, spent, tired.

happy: glad, contented, pleased, gratified, delighted, joyful, in a blissful state.

harmless: impotent, powerless, incapable, unarmed, pregnable, ineffectual.

harsh: irritating, displeasing, unpleasant, disagreeable, strident, discordant.

hold: keep, retain, grasp, cohere, restrain, reserve.

honour: respect, dignity, fame, glory, rank, repute.

inaudible: hushed, silent, still, soft, faint, noiseless.

incompetent: unfit, incapable, disqualified, unskillful, untrained.

indifference: unconcern, insouciance, nonchalance, lack of interest, inattentive.

lively: agile, brisk, nimble, sprightly, gay.

meagre: insufficient, incomplete, scanty, thin, poor.

meditate: reflect, cogitate, think, consider, deliberate, muse, contemplate, ponder, ruminate, brood.

memorable: celebrated, famous, notable, momentous, important, prominent, never to be forgotten.

near: close by, adjacent, immediate, nigh.

obscure: unknown, nameless, humble, ignoble.

raise: elevate, promote, advance, increase.

savage: cruel, brutal, fierce, wild, barbaric.
shocking: dreadful, horrible, fearful, awful, appalling.
short: brief, compact, stubby, curtailed, curt.

talk: speech, parlance, conversation, colloquy.
tell: inform, acquaint, report, advise, enlighten, notify, disclose.

uncertain: doubtful, indefinite, ambiguous, vague.

vigour: might, strength, power, energy, force.

THE USE OF ANTONYMS

As valuable as the study of synonyms is the study of the antonyms of words—that is, words carrying the opposite meaning. For example, *good* is the antonym of bad. *Sweet* is the antonym

of *sour*. Following is a list of antonyms for the word *eager:*

indifferent	unconcerned
apathetic	unmoved
dispassionate	stolid
phlegmatic	listless

Webster defines *antonym* as "a word directly opposed to another in meaning." Like the synonyms of words, antonyms carry slightly different shades of meaning. Here is a list of antonyms to help you with your word building:

absorb: eject, reject, expel, excrete, effuse, expend, pour forth, squirt, disgorge, exhale, emit.

abundant: limited, few, inconsiderable, paltry, scanty, scant, slender, light, meagre, insufficient, sparing, inadequate.

accept: refuse, reject, decline, deny, forswear.

accustomed: unaccustomed, unwonted, new, unusual.

acquiesce: dissent, demur, disagree, repudiate, contradict, differ.

advance: regress, retreat, retire, withdraw, deteriorate, revert.

advantage: disadvantage, drawback, inferiority, handicap, shortcoming, deficiency.

allow: prohibit, inhibit, ban, forbid, disallow, debar, hinder, thwart, frustrate, impede, baulk, obstruct, prevent, forefend, preclude, check.

amiable: discourteous, ungracious, brusque, inaffable, surly, unpleasant, pert, rude, uncomplaisant, tart, bitter, caustic, gruff, unaccommodating.

apparent: invisible, imperceptible, covert, indiscernible, non-apparent, obscure, indefinite, concealed, hidden, undisclosed, dim.

ashamed: unashamed, unblushing, disdainful, proud, haughty, unabashed, vain.

attract: repel, dispel, repulse, chase.

awkward: polished, graceful, poised, easy, natural, unlaboured.

beauty: ugliness, inelegance, distortion, monstrosity, squalor.

before: after, afterward, subsequent, later, succeeding, thereafter, since.

begin: end, close, finish, terminate, conclude, complete, settle, consummate, fulfill, culminate.

belief: disbelief, doubt, uncertainty, incredulity, dubiousness.

benevolence: malevolence, bad intent, unkindness, ill nature, enmity, malice, spite, uncharitableness, unsympathetic, pitilessness.

big: little, small, minute, tiny, wee, diminutive,

puny, inconsiderable, petty, undersized, miniature.

bitter: sweet, sugary, honeyed, saccharine, dulcet, candied, luscious, cloying, sweetened.

black: white, snowy, chalky, milky, creamy, fair, blond, blanched.

blameless: guilty, culpable, blamable, blameworthy, in fault, censurable, reprehensible.

blazing: dim, dull, lacklustre, dingy, darkish, dusky, shadowed, leaden, overcast, gloomy, murky, sombre.

blooming: ailing, ill, indisposed, unwell, sick, unsound, unhealthy, infirm, drooping, flagging, healthless, weak, feeble, frail, languid, spent, wasted.

blunt: sharp, keen, acute, pointed.

boastful: servile, obsequious, modest, humble, unpretentious, unobtrusive, unassuming, deprecatory.

bony: soft, tender, pliant, supple, flexible, lithe, lissom, stout, plastic, spongy.

bookish: uninformed, uneducated, unbookish, untaught, unschooled, illiterate, unread.

bountiful: economical, careful, thrifty, chary, frugal, saving, sparing, parsimonious, penurious, stingy, miserly, niggardly, illiberal, ungenerous, greedy.

boylike: aged, elderly, senile, grown up, full-grown, manly, manlike, virile.

brainy: unendowed, unintelligent, witless, mindless, reasonless, brainless, shallow, simple, stupid, weak-minded.

brave: cowardly, fearful, timid, faint-hearted, shy, timorous, frightened.

brief: profuse, wordy, verbose, copious, long-winded, lengthy, protracted, diffuse, roundabout.

calamity: prosperity, well-being, success, good luck, good fortune, blessing.

callous: sensitive, susceptible, tender, soft, impressionable, soft-hearted, yielding.

candid: false, deceitful, evasive, dishonest, insincere, untruthful.

captivating: unpleasant, repellent, ugly, unsightly, forbidding, frightful, repulsive, uninviting, displeasing.

careful: careless, unmindful, negligent, heedless, neglectful, thoughtless, inconsiderate, perfunctory, reckless, inattentive, imprudent.

cease: continue, persist, go on, endure, sustain, prolong, perpetuate, maintain, pursue, persevere, carry on.

certain: doubtful, uncertain, vague, unsure, casual, unauthentic, indefinite, ambiguous, questionable, debatable.

cheap: dear, high priced, expensive, costly, extravagant, exorbitant.

cheerful: sad, melancholy, cheerless, joyless, dismal, sombre, downcast, downhearted, sullen, glum, sulky, low spirited, despondent, pensive, doleful, solemn, forlorn.

civil: discourteous, rude, ill bred, ill mannered, impolite, ungracious, boorish.

clean: unclean, dirty, grimy, soiled, filthy, impure, offensive.

close: far off, distant, aloof, away, remote, unapproachable.

cold: warm, sultry, hot, heated, fervid, fervent, sweltry, aglow, burning.

composed: excited, feverish, unstrung, hysterical, restless, impatient, passionate, chafing, fidgety.

condense: expand, widen, enlarge, extend, broaden, increase, swell, fill out, dilate, stretch, spread, distend, develop, amplify, inflate, magnify, aggrandize.

constant: faithless, false, disloyal, unfaithful, untrustworthy

cordial: hostile, unfriendly, inimical, at variance with.

cruel: kind, well meaning, benevolent, merciful, charitable, humane, warm-hearted, sympathetic, compassionate.

curious: incurious, indifferent, uninquisitive, uninterested, impassive.

customary: unaccustomed, unwonted, new, unusual, singular, exceptional, uncommon.

damp: dry, arid, arescent, dried, undampened.

danger: safety, security, surety, impregnability.

darkness: light, sunshine, brightness, day.

defiance: concord, accord, harmony, agreement, sympathy, alliance, unity, assention.

dependent: free, independent, unrestrained, untrammelled.

devout: irreligious, impious, profane, godless, undevout, atheistic, ungodly, faithless.

discourage: encourage, stimulate, inspirit, animate, incite, rouse, persuade.

drowsy: brisk, lively, animated, alert, wide awake, astir, animated, vivacious, spirited, eager, bustling.

eager: indifferent, cool, unconcerned, half-hearted, undesirous, listless.

easy: difficult, hard, laborious, irksome, arduous, Herculean, complicated, trying, knotty.

elevate: lower, depress, let down, debase, abase, reduce, subvert, precipitate.

encumber: disburden, unencumber, clear, free, unload, lighten, disentangle.

enlighten: conceal, hide, secrete, veil, mask, disguise, suppress, mystify.

exhausted: refreshed, untired, unwearied.

fame: disrepute, disfavour, ingloriousness, derogation, debasement, ignominy, dishonour, infamy.
fatten: reduce, decrease, contract, diminish, lessen, make thin.
flaccid: hard, rigid, stiff, firm, unyielding, inflexible.
foolish: wise, sensible, sound, judicious, rational, prudent, reasonable.
forward: backward, recede, return, revert, withdraw, retreat, retrace one's steps.
free: imprisoned, restrained, trammelled, in custody, constrained.
fruitless: productive, prolific, fertile, fruitful, fecund, pregnant, frugiferous.

gallop: creep, crawl, lag, drawl, linger, loiter, saunter, plod, dawdle.
gradual: quick, rapid, speedy, fast, swift, mercurial.
grieve: rejoice, gloat, relish, be glad, be happy, be pleased.
gross: fine, polished, well bred, refined.
guileless: cunning, sly, artful, crafty, subtle, wily, canny, tricky.
half-hearted: eager, intent, agog, avid, keen.
haughty: humble, lowly, meek, modest.

heavy: light, weightless, ethereal, feathery, airy, volatile, buoyant, portable.

hope: despair, despondency, hopelessness, dejection, desperation.

hospitable: inhospitable, unsocial, secluded, retired, inconversable, solitary.

illegal: legal, legitimate, vested, constitutional, lawful.

immense: small, little, wee, limited, diminutive, narrow, confined.

impulse: resolve, intention, contemplation, predetermination, fixed purpose, premeditation.

inappropriate: appropriate, suitable, seemly, befitting, desirable, opportune.

incompetent: skillful, efficient, competent, handy, quick, deft, proficient, skilled, apt, qualified.

invisible: visible, perceptible, perceivable, discernible, apparent, in view, exposed to view, obvious, manifest, conspicuous, clear, distinct, well-defined.

jumble: order, regularity, neatness, symmetry, uniformity, arrangement.

justice: injustice, wrong, unfairness, partiality, unlawfulness.

knowledge: ignorance, nescience, incomprehension, simplicity.

laugh: cry, weep, mourn, bewail, shed tears, sob.
lead: follow, succeed, come after, ensue.
lissom: hard, rigid, unyielding, stiff, firm, stark, unbending, inflexible.
lofty: low, debased, nether, squat.
long: short, brief, curt, compact, stumpy, squat, dumpy, little.
low: high, lofty, elevated, eminent, exalted, tall, towering, topmost, high-reaching.
lucky: unlucky, unfortunate, unblest, unprosperous, hapless, luckless, clouded.

many: few, scant, rare, infrequent, unrepeated, thin.
massive: minute, microscopic, tiny, puny, scant, Lilliputian.
mercenary: prodigal, profuse, liberal, thriftless, lavish, wasteful, improvident.
mortality: immortality, perpetuity, eternity, everlastingness.
munificent: frugal, stingy, parsimonious, niggardly, chary, sparing.

neat: disorderly, irregular, untidy, confused, deranged, slovenly, chaotic, topsy-turvy.
new: old, ancient, antique, venerable, primitive,

antiquated, obsolete, time-worn, prehistoric.

normal: abnormal, eccentric, grotesque, unnatural, irregular, peculiar, exceptional.

obedience: disobedience, insubordination, violation, noncompliance, revolt, rebellion, infringement.

obscure: bright, shining, luminous, lucid, clear, well-defined, definite, obvious.

optimism: pessimism, despair, dejection, depression, gloom, melancholy, cheerlessness, dismal, heavy-hearted.

partial: impartial, fair, just, equitable, lawful.

peaceful: excited, feverish, restless, unquiet, hurried, restless, chafing, turbulent, clamorous.

permanent: temporary, transient, evanescent, fleeting, perishable, mortal, temporal, impermanent, brief, momentary.

pleasant: unpleasant, disagreeable, unappealing, undesirable, repulsive, repellent, abhorrent, uninviting, obnoxious.

positive: uncertain, doubtful, dubious, perplexed, vague, indefinite, ambiguous, indeterminate, casual, indecisive, unsettled.

prompt: late, tardy, slow, behindhand, belated, delayed, unpunctual, dilatory.

quick: slow, slack, easy, leisurely, gradual, deliberate, languid, sluggish, slow-paced, snail-like, creeping.

random: intentional, deliberate, design, definite, purpose, determinate.

reckless: careful, prudent, guarded, heedful, cautious, wary.

reliable: unreliable, untrustworthy, disreputable, uncertain, questionable, precarious.

rough: smooth, polished, slick, even, level, glossy, silken, downy, velvety, unwrinkled, sleek.

safety: danger, peril, jeopardy, risk, hazard, insecurity, precariousness.

satiety: insufficient, inadequate, unsatisfied, not enough, wanting, ungratified.

separable: inseparable, joined, joint, compact, firm.

serviceable: unserviceable, useless, unavailing, inutile, inefficacious.

sharp: blunt, obtuse, dull, without edge.

short: long, length, elongated, outstretched, prolonged, extended.

simple: complex, complicated, intricate, involved, entangled, knotted.

stout: slim, slender, thin, meagre, delicate, slight, spare.

tedious: amusing, entertaining, interesting, diverting, pleasant, enjoyable.

thankful: thankless, ungrateful, unmindful, ingrate.

thorough: incomplete, imperfect, unfinished, perfunctory, sketchy, crude, defective, deficient, wanting, uncompleted.

trifling: important, momentous, weighty, prominent, grave, serious, vital, salient, notable.

urge: dissuade, discourage, dispirit, disincline, deter, restrain.

utility: inutility, uselessness, inefficacy, futility, worthlessness, ineptitude.

vain: humble, modest, meek.

vanish: appear, become visible, become apparent.

vice: virtue, morality, integrity, good, worth, excellence, honour, innocence.

watchful: neglectful, unheeding, careless, overlooking, unobserving.

weak: strong, mighty, vigorous, virile, powerful, robust, sturdy, resistless, hardy.

willing: unwilling, loth, loath, disinclined, indisposed, averse, reluctant, adverse, squeamish, unconsenting, involuntary, grudgingly.

yearning: cool, cold, indifferent, without desire, passionless.

youth: age, oldness, senility, years, dotage.

zeal: idleness, inertness, inactivity, languor, sloth, indolence, procrastination.

CHAPTER III

ERRORS IN ENGLISH

Beauty of speech is impossible without the foundation of good grammar. Familiarity with our language tends to make us careless. We become accustomed to slang, bad grammar, and provincialisms; and almost without being aware of it, we fall into habits of faulty, incorrect expression. Errors of grammar picked up in childhood are sometimes never corrected and remain throughout life.

Since habits of speech become automatic, it is important that we school ourselves to speak always with accuracy and precision. What we say habitually in our daily conversation, we are likely to say impulsively at a time when it is important that we made a good impression. Slovenly habits of speech are bound to show; they cannot be concealed. The only way to prevent careless or vulgar phrases from escaping our lips is *never to use them at all.*

Brander Matthews says: [1]

[1] In "Parts of Speech."

"A sloven in speech is as offensive as a sloven in manners or dress; neatness of phrase is as pleasant to the ear as neatness of attire to the eye. A man should choose his words at least as carefully as he chooses his clothes."

Only those who possess it can realize the value of purity in speech. Nothing produces so complete a sense of confidence as the certainty that one is speaking correctly and well. The more we master grammar, the less we need to think about it; and the ideal, of course, is to be able to express ourselves at all times clearly and accurately—without giving grammar a thought.

The purpose of this chapter is to point out the common mistakes in speech so that they can be avoided. Two stumbling blocks, for example, are *shall* and *will*. The general rule to remember regarding these two words is that *will* expresses volition and *shall* expresses simple futurity. For example, if someone objected to your plans for going to the country you would answer, "I *will* go!"—thus expressing definite determination. But if you were invited and you wished to express your acceptance, you would say, "I *shall* be delighted to join you in the country."

Here is another rule to help you remember when *will* is correct and when *shall*. When *will*-

ingness is expressed by an adjective, "I *shall*" is correct. When *willingness* is expressed by an adverb, "I *will*" is correct. For example, you would say, "I *shall* be glad to help you"—for in this case *glad* is the adjective expressing willingness. But you would say, "I *will* gladly help you"—for in this case willingness is expressed by the phrase *will help,* and the adverb *gladly* merely qualifies that phrase. Thus you would say:

I *shall* be glad to hear about it.
I *will* gladly hear your story.

I *shall* be willing to accept it.
I *will* gladly accept it.

I *shall* be charmed to meet her.
I *will* gladly made her acquaintance.

When asking questions, *shall* is used with the first person to express simple futurity. For example:

Shall I be successful?
Shall I be tall when I grow up?
Shall I pour you a cup of tea?
Shall I be forgiven?

When asking questions, *will* is used with the third person (he, she, they, it) to express simple futurity. For example:

Will he go to college?
Will they buy the house?
Will it inconvenience you?
Will she be happy away from home?

The phrase *shall you* express simple futurity without determination. For example:

Shall you be disappointed if he is late?
(Ans. I *shall.*)
Shall you go to Boston by train?
(Ans. I *shall.*)
Shall you be early or late?
(Ans. I *shall* be early.)

The phrase "*will* you" is used to denote willingness, promise, consent, resolution, or determination. For example:

Will you write to me?
(Ans. I *will.*)
Will you accompany me to the store?
(Ans. I *will.*)
Will you explain to her?
(Ans. I *will.*)

As troublesome as the auxiliaries *shall* and *will* are those two flagrantly misused words: *lay* and *lie*. It will help you to memorize this sentence: "Come, tramp, *lay* down your burden and *lie* on this grassy bank."

In the present tense, hens may *lay;* but people do not. They *lie*. Thus you would say, "I am *lying* down," or, "Why don't you *lie* down?" But never, under any circumstances, say "I am *laying* down."

However, it is good English to say, "I *lay* down." This means that at some time—yesterday, perhaps—you did *lie* down. In other words, it is the past tense. The sentence given above concerning the tramp is in the present tense; if you were reporting what he did yesterday, you would say, "The tramp *laid* down his burden and *lay* on the grassy bank."

A word with which many people experience difficulty is *ought*. Remember that it may never be combined with the word *had*. Only those whose speech is very crude would say, "You *had ought* to write that letter."

When you express a statement and then ask a question, use the same word both times. For example:

I *ought* to visit my mother. *Oughtn't* I? (Not *hadn't* I?)

You *ought* not to object. *Ought* you? (Not *hadn't* you?)

The word *should* may be used in the same sense as *ought,* in such instances as are indicated by the examples that follow:

You *ought* to have known better.
You *should* have known better.

Your dog *ought* not to have been unmuzzled.
Your dog *should* not have been unmuzzled.

A vacation *ought* to help you.
A vacation *should* help you.

After such words as *like, near,* and *next* the objective case is used. You would not say, "We sat near *he,*" but "We sat near *him.*" Whenever you are in doubt, insert the word *to;* for example: "We sat near (to) *him.*" Other instances of this rule are:

He is just like *her.* (Not *she.*)
Please sit next to *him.* (Not *he.*)
He is unlike *me.* (Not *I.*)
She is very much like *him.* (Not *he.*)
We live near *them.* (Not *they.*)

You must be sure that you do not confuse this rule with the rule for *as* and *than,* which requires that the same case be used as would be if the verbs were added. For example:

She is as tall as *I* (am tall).
He ran more quickly than *they* (ran).
I wanted the picture more than *she* (wanted it).
John tried harder than *he* (tried).
She is not as ambitious as *he* (is ambitious).

PROPER USE OF THE VERB "TO BE"

A noun or pronoun, standing in the predicate but describing or defining the subject, is in the same case as that subject. It is called a *predicate nominative.* Examples follow:

I am *he.*
Yes, this is *I.*
Are you *he* who rang my bell?
Was it *they* who did it?
No, it is not *we* who are guilty.
I do not believe it was *she.*
Did you know it was *I?*
I believe you knew the leader was *he.*

A *predicate noun* or *pronoun* is not the same

as the predicate nominative. It follows the infinitive form of the verb in an infinitive clause; and it agrees with the subject of the infinitive, which is always in the objective case. Hence, the predicate noun or pronoun is always in the objective case. For example:

We believed it to be *her.*
I know the leader to be *him.*
She thought her to be *me.*
We thought the newcomers to be *them.*

To indicate a supposition, the form *were* is used instead of *was.* For example, you would not say, "If I *was* you" but "If I *were* you." You would not say, "If he *was* an actor," but "If he *were* an actor."

The pronouns *me* and *I* are often incorrectly used. Remember that the former is in the objective case and the latter in the nominative case; and bear in mind that a nominative may not be used after a preposition. Here are some examples of the objective case following a preposition:

She gave it *to* you and *me.*
Everyone is happy *except* you and *me.*
Divide it *between* you and *me.*
He sent good wishes *for* you and *me.*

The objective case is also correctly used in a sentence like this: "Mary asked you and *me* to visit her." When you are in doubt, analyze the sentence. Say to yourself, "Mary asked *whom?*" And the answer, of course, is "Mary asked *me.*" You would not say, "Mary asked *I,*" and consequently you would not say, "Mary asked you and *I* to visit her."

In answering questions, the pronoun depends upon the verb that is understood. If the pronoun is the subject of the verb, it is in the nominative case; if it is the object of the verb, it is in the objective case. For example:

Question: Who will go?
Answer: I. ("Will go" is understood.)
Question: To whom shall I give it?
Answer: Me. ("Give it to" is understood.)
Question: Who is willing to try?
Answer: I. ("Am willing" is understood.)

The same rule applies to the pronouns *who* and *whom*. In the nominative case, *who* is always used; in the objective case, *whom* is always used. Examples of the correct use of these two pronouns follow:

The man to *whom* I spoke is missing.
The man *who* spoke to the jury went away.

The man *whom* you saw is an artist.
The man *who* is an artist called to-day.

To *whom* is he speaking?
Who do you think he is?

Always use *whom* after a preposition, as "*With whom* were you just talking?" "*For whom* is that pretty gift?" "*Among whom* do you intend to distribute the money?" etc. An exception to this rule is illustrated in the sentence: "Give it to *whoever* wants it." In this case the pronoun *whoever* is the subject of the verb *wants*.

COMMON ERRORS IN ENGLISH

We have listed here the mistakes in English that are most frequently made in everyday speech. Study them with the idea of avoiding them; and study particularly the correct forms that accompany them.

Incorrect	*Correct*
I just *seen* two large dogs.	I just *saw* two large dogs.
He *come* from the country.	He *came* from the country.

Please *except* this gift.	Please *accept* this gift.
We *learned* the baby to walk.	We *taught* the baby to walk. (The baby *learned* how to walk.)
The mountains are *healthy*.	The mountains are *healthful*. We are *healthy*.
She eats *healthy* food.	She eats *wholesome* food.
Can I go now?	*May* I go now?
A *noted* slayer was executed.	A *notorious* slayer was executed. Noted is a complimentary term.
We *run* all the way home.	We *ran* all the way home.
He's *got* to leave the country.	He *must* leave the country. (Or, He *has* to leave the country.)
I *done* it all myself.	I *did* it all myself.
I *says* I didn't want to.	I *said* I didn't want to.
He *don't* like it.	He *doesn't* like it.
Set this on my desk, please.	*Put* this on my desk, please. (Or *Lay* this on my desk.)
I shouldn't of *did* it.	I shouldn't have *done* it.

They were very *mad.*	They were very *angry.* (A mad person is insane.)
I will come *after.*	I will come *afterward.*
We sat *besides* them.	We sat *beside* them.
No one came *beside* John.	No one came *besides* John.
She likes *those* kind.	She likes *that* kind. (Or She likes *those* kinds).
She won't go *without* you do.	She won't go *unless* you do. (Or She won't go *without* you.)
She is a *widow woman.*	She is a *widow.* (A widow *is* a woman.)
Will you *loan* me your book?	Will you *lend* me your book?
Who do you *want* to see?	*Whom* do you *wish* to see?
The school has a thousand *scholars.*	The school has a thousand *pupils.*
Where is he *going to?*	Where is he *going?*
The mirror is *broke.*	The mirror is *broken.*
Where are *they at?*	Where are *they?*
Ain't you going?	*Aren't* you going?
We have *ate* our lunch.	We have *eaten* our lunch.
Each of us *are* going.	Each of us *is* going.

She divided it *among* two people.	She divided it *between* two people. (*Among* is used for more than two.)
Them girls told me so.	*Those* girls told me so.
I'm sure it was *him*.	I'm sure it was *he*.
That *there* man was a witness.	That man was a witness.
I haven't bought *no* new clothes.	I haven't bought *any* new clothes.
He can paint as *good* as *me*.	He can paint as *well* as *I*.
Was you a good child?	*Were* you a good child?
Who are you calling?	*Whom* are you calling?
The little boy behaved *bad*.	The little boy behaved *badly*.
It looks *like as if* it might snow.	It looks *as if* it would snow. (It looks as *though* it might snow.)
The *sheeps* are grazing.	The *sheep* are grazing.
He is *through* with his *education*.	He has *completed* his *education*. (Or, He has *finished* his education.) (A man walks *through* the woods.)

He has a bad *character* with his acquaintances.	He has a bad *reputation* with his acquaintances. (*Character* is what one is; *reputation* is what one is thought to be.)
She is waiting at the *depot*.	She is waiting at the *station*. (*Depot* means a freight house, not a passenger railway station.)
That is a very *tasty* dress.	That is a very *tasteful* dress. (*Tasty* applies to food only and even so in colloquial.)
The burglar *affected* an entrance.	The burglar *effected* an entrance.
The four men were fighting *each other*.	The four men were fighting *one another*. (*Each other* indicates just *two*.)
I *told* him to do me a favour.	I *asked* him to do me a favour.
I don't want *none*.	I don't want *any*. (*None* means *not one*.)

She has *went* to see her sister.	She has *gone* to see her sister.
We didn't find her *to* home.	We didn't find her *at* home.
Don't go *in* that room.	Don't go *into* that room. (But if you do go *into* it, you are *in* it. *Into* expresses motion toward.)
I am *anxious* to go abroad.	I am *eager* to go abroad. (I am *anxious* about my mother's health.)
He *makes* fifty dollars a week.	He *earns* fifty dollars a week. (*Make* means to produce or manufacture.)
The *two twins* were here to-day.	The *twins* were here to-day. (*Twins* indicate *two*.)
I *would* like to go.	I *should* like to go.
Neither John nor Tom *have* come.	Neither John nor Tom *has* come. (Neither *one* has come.)

THE RIGHT WORD TO INDICATE A FLOCK

Following is a list of the correct words to use with various objects to indicate *many, a collection:*

bevy	of girls
pack	of wolves
horde	of ruffians
gang	of thieves
troop	of children
host	of angels
shoal	of porpoises
herd	of buffalo
covey	of partridges
galaxy	of beauties
heap	of rubbish
drove	of oxen
mob	of blackguards
swarm	of locusts
flock	of birds
crowd	of people
corps	of engineers
staff	of lawyers
congregation	of worshippers
band	of robbers
school	of whales

UNUSUAL FEMININE FORMS

A few English words have unusual feminine forms that do not conform to any general rule. To avoid confusion, study this list carefully:

Masculine	*Feminine*
abbot	abbess
bachelor	spinster
buck	doe
bullock	cow
drake	duck
duke	duchess
earl	countess
gander	goose
marquis	marchioness
monk	nun
ram	ewe
stag, hart	hind
sultan	sultana
tiger	tigress
wizard	witch

It is still correct to say *actress* for a woman actor, but it is no longer good form to say *authoress* or *poetess.*

SOME COMMON FAULTS OF SPEECH

People of good taste avoid colloquial and provincial expressions. Of course, a certain amount of provincialism adds colour and tone to speech; and the clever colloquial phrase, though scorned by the literary purist, is used constantly in good

society. But such expressions as "How's things?" when you mean "How are you?" and "How was that?" when you mean "What was that?" help to destroy the force and beauty of speech.

Words and phrases like the following, peculiar to non-metropolitan districts, are avoided by men and women who speak fine, pure English:

cute	for *pretty*
reckon	for *think*
settle	for *live*
folks	for *people* (or *folk*)

One of the most common faults of speech, among those who would like to talk well but do not, is *overelegancy*. That is, the vulgar refinements of speech so obviously forced and affected. Following is a list of the most familiar overelegancies in common usage—phrases that should be avoided by those who want to speak well:

Incorrect	*Correct*
I will *locate* your book.	I will *find* your book.
They *reside* in the country.	They *live* in the country.
I *attended* a party.	I *went* to a party.
Permit me to *assist* you.	*Let* me *help* you.

I hope you will *visit* us.	I hope you will *come* to *see* us.
I *retire* early and *arise* at eight.	I *go to bed* early and *get up* at eight.
I *presume* you mean me.	I *suppose* you mean me.
Accept my thanks.	Thank you.
We were *conversing.*	We were *talking.*
The food was *lovely.*	The food was *good.*
I *purchased* a *residence.*	I *bought* a *house.*
I will *retain* this one.	I will *keep* this one.

Quite as undesirable in speech are expressions of affected modesty. In Shaw's "Candida," Morell is provoked into exclaiming, "Confound your impudence!" His vulgar father-in-law retorts, "Is that becomin' language for a clergyman?" Morell replies, "No, sir, it is not becoming language for a clergyman. I should have said *damn* your impudence. That's what St. Paul or any honest priest would have said to you."

As Jespersen says, "Prudery is an exaggeration, but purity is a virtue." Don't say *limb* for *leg,* or *bed dress* for *nightgown.* Affected modesty, in speech or action, is a mark of ill-breeding.

But, of course, the chief objection to words like *alliance* for *marriage, erect* for *build, procure* for *get, initial* for *first,* etc., is that they are

not exact. They do not express their correct meaning.

THE FINER DISCRIMINATION

An amusing story is told of Noah Webster who was on one occasion discovered by his wife embracing the maid. "Why, Noah!" she exclaimed. "I am surprised."

"Madam," Noah is reported to have replied, "you are astonished. *I* am surprised."

It is the *finer* discrimination in the use of words that reveals cultivation. A girl is not *bound* to become a singer; she is *determined.* A bargain is not *cheap;* it is *low-priced.*

You do not *correspond* with a friend; you *write* to her. But the date of your birth *corresponds* to the date of your marriage. You do not *raise* a child; you *bring him up.* Nor do you *reckon* that because a certain thing has happened, something else will follow; you *conclude* that such will be the case. You do not feel *sick* unless you have an upset stomach; otherwise you feel *ill.*

A single person cannot very well rush *pell-mell* to a fire; but a group of people can. An army, for example, can rush *pell-mell* from a battlefield.

An actor who is new and unskilled is not an *amateur;* he is a *novice.* The *amateur* may be an artist of great experience and skill.

You do not cut a thing *in half* unless you annihilate or destroy one half completely. You cut it *in two* or *in halves,* or you *divide* it.

These discriminations in the use of words may not, on the surface, seem very important; but it is only through them that you are able to say precisely what you mean.

CHAPTER IV

VOICE CULTIVATION

Few people realize the importance of *voice* in conversation. Yet voice has more to do than almost anything else with making us like or dislike a speaker. Charm, personality, magnetism, sincerity, humour—all make themselves known and felt through the quality of the voice. If a man is timid, worried, irritable, he reveals it the moment he begins to speak. Quite apart from the thoughts expressed, speech affects us favourably or unfavourably through the *sound of the voice.*

You know how quickly you "tune off" on a radio speaker whose voice is irritating or monotonous, no matter how interesting his subject may be. And, on the other hand, you know how an announcer can hold you by the sheer magnetism of his voice, even though he may be chattering nonsense into the microphone. The voice exerts a subtle power that is sometimes more compelling than the very words uttered.

Oscar Wilde had a rich, lyrical voice; even in

relating a commonplace experience he could move people by the beauty of his tones. Sarah Bernhardt's golden voice was one of her principal charms. Bret Harte said of Mark Twain, "He spoke in a slow, rather satirical drawl, which was in itself irresistible."

Nevertheless, despite this great power of voice to attract or repel, most people do not even know what their own voices sound like! We hear strident and disagreeable voices on all sides. The soft, well-modulated tone of voice is so rare that to hear it in ordinary conversation is a distinct pleasure. In general, only professional singers, actors, and public speakers train and cultivate the voice, for they depend so much upon it for success and recognition.

But *anyone* can have a pleasant, appealing tone of voice; and it is an accomplishment of immeasurable value in business and in social life. The speaking voice is capable of wonderful development. Crudities can be eliminated; harshness smoothed out; diction vastly improved; the tone beautifully cultivated. But the training of the voice must be persistent and carefully directed. It is, of course, both necessary and desirable to know something about the mechanism that produces voice, in order to be able to improve its use and refine its timbre.

THE FOUR FACTORS OF VOCAL EXPRESSION

Voice is the sound produced by the vibrations of the vocal cords—two bands of fibrous tissues located in the larynx, or voice box. The vocal organ is in reality a wind instrument; the sounds of the human voice are produced by puffs of breath passing through the voice box and setting up vibrations of the vocal bands. This is the fundamental or basis *sound tone* which is articulated by the palate, tongue, and lips into speech, or words. Whenever you utter a word, you are really playing an instrument; and for the best results, of course, the instrument should be kept in good condition and it should be played properly and well.

The vocal apparatus consists of four distinct parts, and these parts represent the chief mechanical factors of speech. They are: the breathing organs, the larynx or voice box, the resonance cavities, and the organs of articulation.

Of greatest importance, perhaps, is the voice box; for it is here that the fundamental sound tone originates. This voice box is hinged on the top of the windpipe (trachea) and encloses the vocal bands. When the vocal bands are relaxed, as in ordinary breathing, there is no sound. But

when they are drawn together, tightened, the process of vocalization begins. The closer and tighter the bands are drawn, the *higher* the tone; and the stronger the current of breathing, the *louder* the tone. The intensity, or loudness, of voice depends very largely upon the breathing. The lungs, which provide the power by which speech is produced, rest upon the diaphragm; and the abdominal muscles assist the operation of the diaphragm in the breathing process. Thus you see how important it is to breathe properly when speaking—deeply, from the diaphragm.

The quality, clang tint, or timbre of the human voice is governed by precisely the same principle that determines the quality of any musical instrument. The resonance cavities of the human voice box, in which the sound waves vibrate, correspond to the pipes of an organ, the tubing of a horn. Just as musical tones are given resonance by the vibrations in the hollow pipes (or hollow body, as in the case of the violin), the human voice is given quality by the vibrations in the resonance chambers. It is when the speaker fails to utilize the resonance cavities that his voice sounds "flat" or "thin." Even a harsh or nasal voice is not always the fault of the organs, but rather of the speaker who does not use the organs to advantage.

MODULATION OF TONE

A voice unvarying in tone and quality is like an enamelled face. It has neither colour nor character. The power and charm of the human voice are to be found in its subtle modulations of tone, its continual motion and change.

"Miss Ashton asked me in a *make-conversational tone* something about the next season's tour" says O. Henry in one of his short stories.[1] The interesting voice varies itself to suit the thoughts expressed. Only an incredibly monotonous person will say, "How do you do?" and "Did you see the magnificent sunset last night?" in precisely the same tone of voice. The well-modulated voice demands appropriate changes of tone, pitch, force, volume and feeling.

Monotony in tone is usually caused by lack of resonance in the voice. Instead of being round and flexible, the voice is flat. This can be overcome by systematic training in the right direction. The voice grows through use, and naturally it develops in the way it is used habitually.

Deep breathing is highly essential and cannot be overemphasized. You will notice that when you speak slowly and breathe deeply, your voice has greater resonance and finer quality. The mo-

[1] From *Rus* in *Urbe*.

ment you begin to talk quickly, without taking time to breathe as you should, your voice loses much of its resonance and becomes more harsh and shrill.

Humming exercises are helpful for developing resonance. With the lips closed and the tone kept well forward, practice humming the letter *m*. Press firmly against the lips and hard palate, so that the face vibrates. Maintaining the same resonance, practice humming the tone *ah*. These humming exercises tune up the vocal organs and quickly add roundness and resonance to the tone.

Bear in mind that the musical quality of the voice depends upon directing the tone toward the hard palate. From this part of the mouth the voice acquires much of its resonance. Practice daily on such vowel sounds as *o*, *a*, and *e*, always keeping the tone well forward and directed toward the hard palate. You will notice that this keeps the sounds full and round, as they should be for the richness and beauty of the voice.

The best remedy for a thin or weak voice is to practise reading aloud while walking uphill or upstairs. This develops the abdominal muscles, induces deep breathing, and adds resonance to the voice. Walk and read slowly, and take deep breaths.

If it is at all possible, take singing lessons, for they give you a fine tonal quality that noth-

ing else can. In singing, the first thing you are taught is to cultivate an *open throat*. This permits sounds to come out whole, clean, and sweet. Give the tongue as much flexibility as possible, keeping it neither too far back in the mouth nor pressed tightly against the teeth.

HOW TO CULTIVATE THE VOICE

The greatest of all orators, Demosthenes, was handicapped by a pronounced stutter and by a voice that was naturally unpleasant. Nevertheless, through the most rigid self-discipline, he overcame these defects and made his voice a thing of beauty.

There is no reason why you cannot cultivate a pleasant, musical tone of voice. The way to do this is to begin at once to overcome the habit of slovenly speech, to school yourself to talk slowly, carefully, gently. This does not mean that it is necessary to be stilted in your speech. By all means express your thoughts and ideas with spontaneity and verve, for that is what lends personality and colour to what you say; but avoid meticulously the carelessness in voice and speech that are instinctively associated with the uncultivated and ill-bred.

No one can give you a pleasant voice; you must develop it yourself. And, of course, you must real-

ize your defects before you can remedy them. If possible, have a record of your voice made and listen to it on the phonograph. Listen to the voices of others, too—and sensitize your ear to faults of tone.

Keep your voice natural; do not let it become strained and affected. Accustom yourself to talk in a fine, low, rich tone of voice always, without stopping to think about it. Well-bred people never raise their voices, even in anger; for the low, gentle voice is an instinctive part of their well-bred personality. This is clearly indicated by Dr. Jespersen in his "Growth and Structure of the English Language." He says:

> "Those who use many strong words to express their likes or dislikes will generally also make an extensive use of another linguistic appliance, namely, violent changes in intonations. Their voices will now suddenly rise to a very high pitch, and then as suddenly fall to low tones. An excessive use of this emotional tonic accent is characteristic of many savage nations. . . ."

The ancient Greeks set it down as an invariable rule that a loud or harsh voice betokened bad breeding.

The real secret of a charming, cultivated voice

is that it shall come from the chest—not from the throat alone. The voice that comes from the throat is either coarse or high-pitched, and almost always unpleasant. The low, gentle tone of voice is the voice we like, the voice that appeals. It should not be too low to be heard, but soft and clear. Like poise, it suggests *power in repose*.

CARE OF THE VOICE

The organs of speech are as marvellous and as complex as the most delicate musical instrument, and you must take care of them if you want a fine, cultivated tone of voice.

Be careful that you do not overstrain the vocal cords by prolonged cheering, or by speaking for a long time in a strained, unnatural voice. The hurried conditions of modern life lead many of us to talk in strained, noisy voices; but we should try to avoid forcing the voice as much as possible for it is very quickly marred by straining and shouting. If you become aware of a strain or a tenseness in the throat muscles while you are talking, stop for an instant. Then begin again, more gently. Keep your voice low.

Gargle the throat occasionally to rest and refresh it, and breathe deeply when you are in the open air. The best gargle for the throat is warm water and salt.

PRACTISE READING ALOUD

Good speaking requires that we utilize our lung capacity and that we gain full control of the breath supply. An excellent plan is to practise reading aloud daily before a mirror, articulating each word slowly and distinctly and pausing for deep breaths between phrases. Read from standard authors, and keep a dictionary handy for reference. Watch your lips as you form each letter, utter each syllable with deliberation, and make an effort to breathe correctly. This may seem monotonous at first; but it is only through practise that you can hope to cultivate a forceful, pleasant, expressive manner of speech. It was practise of the most painstaking sort that gave Caruso his magnificent voice.

You will find it valuable to cultivate the knack of listening critically to the sound of your own voice. So very few people do. Yet it is only by listening critically to your voice that you can discover its crudities and defects, and so gradually mould them away.

While you read, *listen to yourself*. Watch your mouth as you pronounce each word. Keep a pronouncing dictionary at hand, and if there are any words with which you find difficulty, look them up at once and see how they are properly pro-

nounced. Breathe deeply; enunciate clearly; give to each vowel and consonant its full sound value. Don't slur words and syllables together; but be sure to avoid also the opposite extreme—clicking off each little syllable like a word on a typewriter. Let your ideal be distinct articulation, correct breathing, and a fine, rich tone of voice.

OVERCOMING FAULTY VOICE CONDITIONS

Just as the most beautiful voice sounds harsh on a tuneless instrument the most eloquent words lose their soul when delivered in a shrill, unpleasant, strident or monotonous tone of voice. This thought is aptly expressed in "The Science of Culture":

> "A man's words are veritable instruments of music; but the soul supplies the meaning, just as the violin in the hands of a master can show the emotions which the music of a great composer has aroused in his soul. An ignorant man can take these same musical instruments and play as discordant a jargon of words as the tintinnabulations of an amateur band at its first practice; but when a master touches them, the words seem to have an unexpected soul, as does an or-

chestra under the direction of a Campanini or a Thomas."

You can make your voice precisely what you want it to be. All that is necessary are practise, sincerity, and a will to achieve. Deep breathing from the chest, distinct articulation, and a soft, clear, carefully modulated tone are the first essentials. Even stammering, stuttering, and lisping can be overcome with a little genuine effort.

Let your first step toward becoming a pleasant speaker be the correction of faulty voice conditions. Two of the most unpleasant voice qualities are raspiness and nasality. The latter is due either to a chronic nasal obstruction, or to a habit of breathing through the mouth instead of the nose. To overcome the nasal twang, practise deep breathing through the nose and open the mouth widely when speaking.

The other extreme, a harsh and throaty quality, is quite as undesirable. It is caused by holding the muscles of the throat tensely, instead of relaxing them. The ideal is a musical, not a guttural, tone of voice; and if your speech has a throaty quality, you should make an effort to throw the voice forward in rich, full tones.

The Italians have an old proverb which says: "He who has a tongue in his head can go the

whole world over." Of course, having a tongue in your head is not quite sufficient; you must know how to use it. When you do, you will find it of invaluable service to you in all your business and social contacts. Nothing in life will pay you greater dividends—in friends and in happiness —than the ability to express yourself clearly and well, in a voice that has magnetism and beauty.

THE HARSH, SHRILL VOICE

The shrill voice is due to the habit of speaking with the muscles of the mouth and throat contracted, so that the full deep tones cannot pass through. This habit may be due to poor breathing, to nervous tension, or to both.

You have probably noticed that when you become excited and emphatic, the tone of your voice becomes higher and shriller. This is because, in your excitement and tension, the muscles of the mouth and throat contract and the air passages become half closed. Instead of the full, flexible tones that your words should have, they come forth in sounds that are shrill and unpleasant. The more excited or tense you become, the more the air passages close, the more the throat muscles contract. The only way to relax these muscles and open the air passages so that the

tones can emerge rich and full, is to throw the tension down to the diaphragm. This is accomplished by *deep breathing.*

If you speak habitually in a shrill voice, the thing to do is to practise deep breathing regularly and conscientiously. Get all tension out of the muscles of the throat and mouth. Draw the breath deep into the diaphragm and *feel* the throat muscles relax, *feel* the air passages open. Practise deep breathing while you are speaking; and make a sincere effort to get the shrill, harsh quality out of your voice.

Perhaps your voice becomes shrill only when you are tense and excited. In this case, make an effort to form the habit of stopping to take a long, deep breath when you find that you are speaking under the influence of emotion or excitement. Then proceed, breathing deeply while you speak, and you will find that your voice has lost its disagreeable strident quality.

HOW TO OVERCOME LISPING

Lisping usually arises from the use of the sound *th* instead of *s,* as for example, *thith* for the word *this.* It is a defect due to incorrect use of the tongue. Either it is held in too extended a position, or it is placed against the teeth instead of farther back in the mouth. The condition can

very easily be corrected by persistent effort in the right direction.

Practise reading this list of words aloud, making a prolonged hissing sound as you say every *s:*

sensible	syrup
secretary	seashore
sassafras	symphony
susceptible	scintillate
season	sensation
solemn	science

Those who lisp should practise reading the following sentences aloud, giving to each *s* a prolonged hissing sound and watching carefully the position of the tongue so that it does not extend too far forward in the mouth:

There are seashells at the seashore. Have you seen the seaweeds at the seashore? It is a sensational discovery of science. Let us softly sing these sweet, sad hymns. We will listen in silence to the siren's song. When Ezra seized Solomon he was amazed. Several soldiers were singing in the sun. Sometimes he seems to be silently singing. The summer is softly slipping away.

Reading aloud is fine practice for those who lisp. Take any page from this book, and read it

aloud before a mirror. Watch your tongue while you read, and keep it far back in the mouth when you pronounce *s*. In practice, give to the *s* a prolonged hissing sound; but in ordinary speech shorten the *s* without lapsing again into the incorrect *th*. Until you overcome completely the habit of lisping, speak carefully and deliberately, schooling yourself to sound each *s* with precision.

It is advisable to consult a specialist in speech defects if ordinary methods of self-discipline do not check your lisping.

STAMMERING AND STUTTERING

Like lisping, the habit of stammering can be overcome by practice and persistent effort.

Almost everyone stammers on occasion. When one is grief-stricken, or highly moved, or excited, when one is embarrassed, or frightened, or over-eager to speak—on all such occasions it is likely that the coördination of muscles and nerves be so disturbed that broken speech and stammering result.

To overcome stammering, practise reading aloud *daily,* and force yourself to read slowly and with deliberation, sounding each syllable. Never permit yourself to speak quickly; even under the stress of emotion, try to remember that what you

say will be infinitely more forceful if you say it slowly, deliberately, and without stammering.

Stuttering is usually more deep-rooted than stammering; yet it is largely habit, too, and can be overcome. Here is some helpful advice if you stutter:

1. Don't be self-conscious. Remember that some of the greatest orators stuttered and overcame the defect—and you can too.
2. Never begin to speak until you know precisely what you want to say. Then *say it,* without hesitation.
3. On all occasions speak calmly, slowly, and deliberately.
4. Practise reading aloud, and sound every syllable of every word with care and precision.
5. When you begin to stutter, stop speaking. Take a deep breath, and proceed again calmly—with confidence.
6. Never permit yourself to be hurried.
7. Breathe regularly and deeply.
8. Do not think about your defect while you are speaking.
9. If you have special difficulty with certain sounds, practise those sounds before your mirror.

10. Repeat the following ten words every morning and every night as an exercise to overcome stuttering:

tattle-tale	skipper
titivate	stutter
titter	skater
tittle-tattle	setter
stepper	shipper

CHAPTER V

PROBLEMS OF PRONUNCIATION

Pronunciation cannot be reduced to a set of definite rules, for it is subject to change and variation from time to time. The word *deaf* was once pronounced as though it were spelled *deef*. In Shakespeare's time, *Rome* and *room* were pronounced exactly alike. Pope rhymed *taste* and *repast;* Dryden rhymed *blood* and *good*. What is correct in one generation may be regarded a vulgarism in the next.

However, there are general rules and principles which must be observed by those who wish to speak English properly and well. There are many slight divergencies of pronunciation which pass unnoticed; but others are flagrantly incorrect and stamp the speaker at once as uncultivated. Nothing is so conspicuous in speech as a mispronounced word. And nothing more embarrassing than to have the word slip from your lips—and to realize an instant later that you have mispronounced it. A word is not really part of your vocabulary until you know how to pronounce it; and it is better not to use the word at all unless you are quite sure of its pronunciation.

The way to be sure is to find out the current pronunciation of the word from some standard work.[1] There is no short road to correct pronunciation. The words we use habitually, and on the whole unconsciously, are produced as we have been accustomed to pronounce them from childhood. Inaccuracies should be weeded out; the pronunciation of new words should be definitely established.

Natives in various parts of the United States have their own dialects. We find distinct traits of pronunciation in Boston, Philadelphia, New York; in the South, the North, the West. Pronunciation varies also among foreign-born people living in this country—the Irish, English, German, French —people who speak correctly, but with accents peculiar to the mother-tongue.

Traits of pronunciation that are typical of a section of the country or of a whole race of people should not be confused with the crude mistakes in pronunciation that come from ignorance or illiteracy. A man may say *haow* for *how;* he may say *caow* for *cow;* we are merely fascinated by his accent. But if he says *genilmen* for *gentleman, kep* for *kept, Eyetalyun* for *Italian,* we cannot help realizing that his speech is crude and uncultivated.

[1] See "Pronunciation of Standard English in America," by Prof. Krapp. "Vizetelly's Desk Book of 25,000 Words Frequently Mispronounced."

A common fault of speech is to drop the final "g." *Pudding* should not be *puddin'*, nor *walking, walkin'*. In the rush and hurry of modern life, we are prone to mutilate speech by rapid utterance and carelessness. We say *C'mon* for *Come on; G'wan* for *Go on.* We clip syllables, and slur words, and drop consonants, not because we do not know better, but because we do not take the time or trouble to pronounce carefully.

The person who sounds the "t" in *often* makes the mistake because he does not know the correct pronunciation. He is more easily forgiven than the person who says *gov'ment* for *government, reconize* for *recognize, yestiday* for *yesterday.* There is only one way to banish such evidences of carelessness from speech, that is to pronounce each word slowly and deliberately, sounding every syllable with care.

Following are some common errors in pronunciation that are due, more often than not, to a slovenly and careless manner of speech. Avoid them:

Correct	*Incorrect*
perhaps	praps
catch	ketch
usually	usally
did you	didja

two of us	two uv us
you are not	yarnot
I want to go	I wanna go
give me	gimme
let us go	les go
something	sumthin
what are you doing	wotcha doin
I assume	I asoom
I'll meet you	I'll mee-chew
it's very tedious	it's very teejus
he graduated	he grajated
I like sarsaparilla	I like sassprella
they come regularly	they come reg'ly
he produced it	he perduced it
see the children	see the chillun
I believe it	I bleve it
I suppose so	I spose so
it is February	it is Febuery
the very idea	the very idear

In conversation, if you are in doubt as to the correct pronunciation of a word, do not use it. Substitute some other word of which you are sure. But remember the word, and look it up in a pronouncing dictionary at your first opportunity. Then lose no time in finding a place for the word in your conversation. It is only by becoming familiar with words that you can use them freely, easily, and without self-consciousness.

HOW TO IMPROVE THE PRONUNCIATION

"The satisfaction that comes from a knowledge of English pronunciation and the consequent ability to pronounce correctly," says William H. P. Phyfe, "is similar to the pleasure that results from skill in any other fine art, and becomes a source of continual enjoyment, since this higher art is brought into constant requisition in some form or other.

Your ideal should be to achieve clear, distinct, correct pronunciation, free from apparent effort. With this end in view, associate as much as possible with people who speak well. Attend lectures and the theatre, and listen carefully to the pronunciation of words. Read slowly, and with attention to the composition of words. Cultivate the persistent use of a dictionary, and resolve never to permit a spoken or written word to pass you by until you know precisely how to pronounce it.

Vogue says:

> "There is no better way to cultivate a perfect pronunciation, apart from association with cultivated people, than by getting a small pronouncing dictionary of words in ordinary use, and reading it word by word, marking and studying any that you use frequently and mispronounce. When you know

them, than read any book at random slowly aloud to yourself, very carefully pronouncing each word. The consciousness of this exercise may make you stilted in conversation at first, but by and by the 'sense' or 'impulse' to speak correctly will come."

Here are a few general *don'ts* which you may find helpful:

Don't clip off the *d* from such words as *stand, grandfather, handful.*

Don't omit the *d* when it stands between *l* and *s* in such words as *holds, builds, unfolds, moulds.*

Don't pronounce too distinctly the *a* in such words as *adorn, agree, abide, against.*

Don't emphasize the *ence* in words like *confidence;* the *ent* in words like *student;* the *ance* in words like *insurance.*

Don't fail to sound the *h* in such words as *which, when, whistle, white, while.*

Don't fail to pronounce sharply the *tt* in the middle of words like *butter, better, bitter.* Every Englishman says *but-ter* for *butter,* while many Americans say something that sounds like *budder.*

Don't run syllables together in words like *arithmetic, boisterous, history.*

Don't add extra syllables or letters to words like *umbrella, athletics, attacked.*

Don't fail to pronounce clearly the *ert* in words like *concert;* the *ort* in words like *effort.*

Many words are spelled exactly the same when used as nouns and when used as verbs. However, they are pronounced differently. The dictionary should be consulted when you are not sure where the accent belongs. Here are a few examples:

Noun	*Verb*
col'-lect	col-lect'
con'-cert	con-cert'
con'-duct	con-duct'
con'-flict	con-flict'
con'-serve	con-serve'
con'-test	con-test'
con'-tract	con-tract'
con'-trast	con-trast'
con'-verse	con-verse'
con'-vict	con-vict'
des'-ert	de-sert'
dis'-count	dis-count'
pro'-gress	pro-gress'
pro'-test	pro-test'
ref'-use	re-fuse'
re'-tail	re-tail'
sur'-vey	sur-vey'

HOMONYMS

Words that are identical in sound by a pure accident of speech but that have different meanings are called *homonyms*. Following are sets of homonyms in general use. Consult the dictionary for the meanings of these words so that you will not use them incorrectly in writing:

soul	miner
sole	minor
faint	ode
feint	owed
aught	draft
ought	draught
ascent	boy
assent	buoy
current	compliment
currant	complement
dew	need
due	knead
stair	pray
stare	prey
clause	kill
claws	kiln

guilt
gilt

bridal
bridle

missed
mist

cession
session

cite
site

sweet
suite

vale
veil

wood
would

there
their

wade
weighed

key
quay

tacks
tax

freeze
frieze

serge
surge

buy
by

ate
eight

seen
scene

mite
might

bad
bade

principle
principal

climb
clime

ring
wring

steel
steal

heard
herd

Following is a list of words frequently mispronounced. Study this list of words, and mark those you have been in the habit of mispronouncing, making it a point to use these words correctly in your speech whenever possible. The following table of diacritical marks will give you the key to the signs used in indicating the pronunciation of the words.

Key to Signs

ä	*a* in arm	l	*l* in love
à	*a* in after	m	*m* in most
ă	*a* in cat	n	*n* in not
â	*a* in air	ng	*ng* in sing
ā	*a* in ate	äN	*en* in encore
b	*b* in bat	ôN	*on* in bonbon
ch	*ch* in chat	k	*ch* in Richter
d	*d* in do	oi	*oi* in soil
ĕ	*e* in end	ŏ	*o* in odd
ē	*e* in eel	ô	*o* in or
ẽ	*e* in verve	ŏ	*o* in only
f	*f* in flee	ō	*o* in cold
ḡ	*g* in go	o͝o	*oo* in book
h	*h* in help	o͞o	*oo* in noose
ĭ	*i* in it	p	*p* in play
ī	*i* in light	r	*r* in ring
j	*j* in jest	s	*s* in send
k	*k* in keep	sh	*sh* in sharp

t	*t* in to	y	*y* in yet
th	*th* in thy	z	*z* in zebra
th	*th* in think	*zh*	*z* in azure
û	*u* in surge	ö	*o* in Göthe
ŭ	*u* in sup	ü	*u* in Müller
ū	*u* in duke	ăN	*in* in vin
v	*v* in very	ŭN	*un* in un
w	*w* in wet	*ow*	*ow* in now

abdomen—ăb-dō′-mĕn, *not* ăb′-dō-mĕn.
abeyance—ȧ-bā′-ăns, *not* ȧ-bē′-ăns.
abhor—ăb-hôr′, *not* ăb-hŏr′.
abject—ăb′-jĕkt, *not* ăb-jĕkt′.
ablative—ăb′-lȧ-tĭv, *not* ăb′-l-tĭv. (Be sure to pronounce the second syllable.)
aborigines—ăb-ō-rĭj′-ĭn-ēz.
abstemious—ăb-stē′-mĭ-ŭs, *not* ăb-stĕm′-ĭ-ŭs.
abysmal—ȧ-bĭz′-măl, *not* ȧ-bĭs′-măl.
acclimate—ăk-klī′-māt, *not* ăk′-klĭm-āt.
acclimatize—ăk-klī′-mȧ-tīz, *not* ăk′-klĭm-ȧ-tīz.
accompaniment—ăk-kŭm′-păn-ĭm-ĕnt, *not* ăk-kŭmp′-nĭm-ĕnt. (A word of five syllables.)
accurate—ăk′-kū-rāt, *not* ăk′-kĕr-ĭt.
Achilles—ȧ-kĭl′-ēz.
acolyte—ăk′-ō-līt.
acquiesce—ăk-wĭ-ĕs′.
acumen—ȧ-kū′mĕn, *not* ăk′-yū-mĕn.
adieu—ȧ-dū′; *Fr. pron.* äd-yö′.

adjourn—ăj-ûrn′, *not* ăd-jûrn′.
adjutant—ăj′-o͝o-tănt.
admirably—ăd′-mĭr-ȧ-blĭ, *not* ăd-mī′-rȧ-blĭ.
adult (n. and adj.)—ȧ-dŭlt′, *not* ăd′-ŭlt.
advance (n. and vb.)—ăd-vȧns′, *not* ăd-vănsʹ.
advertisement—ăd-vẽr′-tĭz-mĕnt *or* ăd-vẽr-tīz′-mĕnt. (The latter pronunciation is more commonly used in the United States.)
aërial—ā-ē′-rĭ-ăl.
aëroplane—ā′-ēr-ō-plān.
æsthete—ĕs′-thēt.
æsthetic—ĕs-thĕt′-ĭk.
affluence—ăf′-flo͝o-ĕns.
alabaster—ăl′-ȧ-bȧs-tẽr *or* ăl-ȧ-băs′-tẽr.
albeit—ôl-bē′ĭt.
alcove—ăl′-kōv *or* ăl-kōv′.
alien—āl′-yĕn, *not* ā′-lĭ-ĕn.
alienate—ăl′-yĕn-āt, *not* ā′-lĭ-ĕn-āt.
aliment—ăl′-ĭm-ĕnt, *not* ā′-lĭm-ĕnt.
allegory—ăl′-lē-gō-rĭ.
ally (vb.)—ăl-lī′.
almond—ä′-mŭnd *or* ăl′-mŭnd.
alms—ämz.
alternately—ăl-tẽr′-nāt-lĭ, *not* ăl′-tẽr-nāt-lĭ.
ambergris—ăm′-bẽr-gr̄ēs, *not* ăm-bẽr-gr̄ĭs.
ambrosia—ăm-brō′-zhĭ-ȧ *or* ăm-brō′-zĭ-ȧ.
ameliorate—ȧ-mēl′-yō-rāt.
amenity—ȧ-mĕn′-ĭt-ĭ, *not* ȧ-mē′-nĭt-ĭ.

amiable—ā′-mĭ-ȧ-bl, *not* ā′-myȧ-bl.
ammonia—ăm-mō′-nĭ-ȧ, *not* ăm-mō′-nyȧ. (A word of four syllables.)
amour—ȧ-mo͝or′.
amphitheatre—ăm-fĭ-thē′-ȧ-tēr.
ancien régime—ĂNS-yĂN′rā-zhēm′.
ancient—ān′-shĕnt, *not* ān′-shĭ-ĕnt.
anemone—ȧ-nĕm′-ō-nē; *Lat. pron.*, ăn-ē-mō′-nē.
annihilate—ăn-nī′-hĭl-āt. (Pronounce the H.)
anomaly—ȧ-nŏm′-ȧ-lĭ.
anti (prefix)—ăn′-tĭ, *not* ăn′-tī.
apparatus—ăp-pȧ-rā′-tŭs, *not* ăp-pȧ-rä′-tŭs.
appendicitis—ăp-pĕn′-dĭs-ī′-tĭs.
applicable—ăp′-plĭk-ȧ-bl.
aquamarine—ā-kwȧ-mȧ-rēn′, *not* ăk-wȧ-mȧ-rēn′.
Arabic—ăr′-ȧ-bĭk, *not* ăr-ā′-bĭk.
archipelago—är-kĭ-pĕl′-ȧ-gō, *not* ärch-ĭ-pĕl′ȧ-gō.
architect—är′-kĭ-tĕkt, *not* ärch′-ĭ-tĕkt.
archives—är′-kīvz *or* är′-kĭvz.
Aristotle—ăr′-ĭs-tŏt-l, *not* ăr-ĭs-tŏt′-l. (Accent the first syllable.)
arpeggio—är-pĕj′-ō.
askance—ȧs-kȧns′, *not* ăs-kăns′.
asparagus—ăs-păr′-ȧ-gŭs.
asphyxiate—ăs-fĭk′-sĭ-āt.
associate—ăs-sō′-shĭ-āt, *not* ăs-sō′-sĭ-āt.
atavism—ăt′-ȧ-vĭzm.
attacked—ăt-tăkt′, *not* ăt-tăk′-tĕd.

au fait—ō-fā′.
au gratin—ō grȧ-tăN′.
automaton—ô-tŏm′-ȧ-tŏn.
auxiliary—ôg-zĭl′-yȧ-rĭ.
avalanche—ăv′-ȧ-lânch.

baccarat—băk-ȧ-rȧ′; *Fr. pron.,* bȧ-kȧ-rȧ′.
bacchant—băk′-ănt.
bade—băd, *not* bād.
ballet—bȧl′-ā.
banquet—băng′-kwĕt *or* băng′-kwĭt.
Barthelemy—bär-tăl-mē′.
basilica—bȧ-sĭl′-ĭk-ȧ.
bayonet—bā′-ō-nĕt.
believe—bē-lēv′, *not* blēv.
Bertillon—bĕr-tē-yôN′.
bestiality—bĕs-chăl′-ĭt-ĭ, *not* bĕs-chĭ-ăl′-ĭt-ĭ.
bevy—bĕv′-ĭ.
Biarritz—byȧ-rēts′.
blatant—blā′-tănt.
Boccaccio—bō-kä′-chō, *not* bō-kä′-chĭ-ō.
boisterous—bois′-tēr-ŭs, *not* bois′-trus.
boudoir—bo͞o′-dwär.
bouillon—bo͞o-yôN′ *or* bo͞ol-yôN′.
bovine—bō′-vīn *or* bō′-vĭn.
branch—brânch, *not* brănch.
brand-new—brănd′-nū, *not* brăn′-nū.
brigand—brĭg′-ănd, *not* brĭg-ănd′.

Brillant—brē-yäN′.
bromide—brō′mīd *or* brō′-mĭd.
buccaneer—bŭk-ȧ-nēr′, *not* bū-kăn-ēr′.
buffet (cupboard)—bo͝o-fā′ *or* bŭf′-ĕt.
burlesque—bûr-lĕsk′, *not* bûr′-lĕsk.
business—bĭz′-nĕs, *not* bĭz′-ĭ-nĕs.

cabaret—kăb′-ȧ-rĕt *or* kȧ′-bȧ-rĕ.
Cadillac—kȧ-dē-yȧk′.
Cairo (Egypt)—kī′-rō, *not* kā′-rō.
Cairo (Illinois)—kā′-rō, *not* kī′rō.
camembert (cheese)—kȧ-mäN-bâr′.
Canaan—kā′-năn.
can't (cannot—känt *or* kȧnt.
can't (cannot)—känt *or* kant.
caprice—kȧ-prēs′.
caramel—kăr′-ȧ-mĕl, *not* kăr-ȧ-mĕl′.
caricature (n. and vb.)—kăr′-ĭ-kȧ-tŭr.
Carlisle—kär-līl′.
Carnarvon—kär-när′-vŭn.
Carnegie (Andrew)—kär-nĕḡ′-ĭ, *not* kär′-nĕḡ-ĭ.
catechize—kăt′-ē-kīz.
Catholicism—kȧ-thŏl′-ĭs-ĭzm.
Caucasian—kô-kā′-shăn *or* kô-kăsh′-ăn.
caviar—kăv-ĭ-är′ *or* kȧ-vyär′.
cayenne—kā-ĕn′ *or* kī-ĕn′.
centrifugal—sĕn-trĭf′-yū-ḡăl′.
ceramic—sē-răm′-ĭk, *not* kē-răm′-ĭk, unless written keramic.

cerise—sẽ-rēz′.
chagrin—shȧ-grĭn′.
chaise—shāz.
chameleon—kȧ-mē′-lē-ŭn.
Champs-Élysées—shäN-zā-lē-zā′.
chaos—kā′-ŏs.
chaperon—shăp′-ēr-ōn *or* shăp′-ēr-ôn.
chassis—shȧ′-sē.
chastise—chăs-tīz′, *not* chăs′-tīz.
Cheyenne—shī-ĕn′.
chianti—kē-än′-tē.
children—chĭl′-drĕn, *not* chĭl′-dẽrn.
Chile—chē′-lā.
Chinese—chī-nēz′ *or* chī-nēs′.
chiropodist—kī-rŏp′-ō-dĭst.
Chopin—shō-păN′.
chorus—kō′-rŭs, *not* kôr′-ŭs.
christening—krĭs′-n-ĭng, *not* krĭst′-n-ĭng.
Circe—sẽr′-sē.
circumstance—sẽr′-kŭm-stans.
citadel—sĭt′-ȧ-dĕl.
clandestine—klăn-dĕs′-tĭn.
cleanly (adj.)—klĕn′-lĭ.
cleanly (adv.)—klēn′-lĭ.
climatic—klī-măt′-ĭk.
clique—klēk, *not* klĭk.
coiffure—kwȧ-für′.
Coliseum—kŏl-ĭ-sē′-ŭm.
colonel—kûr′-nĕl.

comely—kŭm′-lĭ, *not* kōm′-lĭ.
comparable—kŏm′-pȧ-rȧ-bl, *not* kŏm-pâr′-ȧ-bl.
conjugal—kŏn′-jo͞o-găl.
connoisseur—kŏn-ĭs-ûr′ *or* kŏn-ĭs-ūr′.
consommé—kŏn-sō-mā′; *Fr. pron.,* kôN-sō-mā′.
contemplative—kŏn-tĕm′-plȧ-tĭv, *not* kŏn′-tĕm-plā-tĭv.
convivial—kŏn-vĭv′-ĭ-ăl.
Copernicus—kō-pĕr′-nĭk-ŭs.
coquette—kō-kĕt′.
Corot—kō-rō′.
corsage—kôr′-sāj; *Fr. pron.,* kōr-sȧzh′.
costume—kŏs′-tūm *or* kŏs-tūm′.
coup d'état—ko͞o dā-tȧ′.
coyote—kī-ō′-tē *or* kī′-ōt.
critique—krĭ-tēk′.
Cræsus—krē′-sŭs.

daguerreotype—dȧ-gĕr′-ō-tīp, *not* dȧ-gĕr′-ē-ō-tīp.
damage—dăm′-āj, *not* dăm′-ĭj.
Damocles—dăm′-ō-klēz.
dance—dȧns, *not* dăns.
de luxe—dē lŭks′.
deaf—dĕf.
debonair—dĕb-ō-nâr′.
débris—dā-brē′ *or* dā′-brē.
début—dā-bü′ *or* dē-bū′.
débutante—dā-bü-tăNt′ *or* dĕb-ū-tănt′.
decade—dĕk′-ād, *not* dĕk-ād′.

déjeuner—dā-zhû-nā′; *Fr. pron.*, dā-zhō-nā′.
Delhi (India)—dĕl′-ē.
Delhi (U. S.)—dĕl′-hī.
demonstrative—dē-mŏn′-strȧ-tĭv.
despicable—dĕs′-pĭk-ȧ-bl, *not* dē-spĭk′-ȧ-bl.
desuetude—dĕs′-wē-tūd.
desultory—dĕs′-ŭl-tō-rĭ.
detour—dē-to͝or′.
diamond—dī′-ȧ-mŭnd.
Diderot—dēd-rō′.
dilemma—dĭl-ĕm′-ȧ *or* dī-lĕm′-ȧ.
dilute—dĭ-lut′ *or* dī-lūt′.
dinosaur—dī′-nō-sôr.
diocese—dī′-ō-sēs *or* dī′-ō-sĕs.
diphtheria—dĭf-thē′-rĭ-ȧ.
dirigible—dĭr′-ĭj-ĭb-l, *not* dĭr-ĭj′-ĭb-l.
dishabille—dĭs-ȧ-bēl′.
dishevel—dĭsh-ĕv′-l.
dolce—dōl′-chā.
drama—drä′-mȧ.
Du Barry—dü-bȧ-rē′.
ducat—dŭk′-ăt, *not* dū′-kăt.
Dumas—dü-mä′.
duty—dū′-tĭ, *not* do͝o′-tĭ *nor* dyū′-tĭ.

éclat—ā-klä′.
École des Beaux Arts—ā-kōl′ dā bōz-är′.
education—ĕd-ū-kā′-shŭn, *not* ĕj-o͞o-kā′-shŭn.
egoist—ē′-gō-ĭst *or* ĕg′-ō-ĭst.

eleven—ē-lĕv′-n, *not* lĕv′-n.
elixir—ē-lĭk′-sẽr, *not* ĕl′-ĭk-sẽr.
elm—ĕlm, *not* ĕl′-ŭm.
en route—äN rōōt.
engine—ĕn′-jĭn, *not* ĕn′jĭn.
English—ĭng′-glĭsh, *not* ĕng′-glĭsh.
ennui—äng-nwē′; *Fr. pron.*, äN-nwē′.
ensemble—äN-säN′-bl.
ensign—ĕn′-sĭn, *not* ĕn′-sĭn.
enthusiasm—ĕn-thū′-zĭ-ăzm.
entrée—äN-trā′.
epochal—ĕp′-ō-kăl.
ethereal—ē-thē′-rē-ăl.
etiquette—ĕt′-ĭ-kĕt.
étude—ā-tüd′.
evil—ē′-vl, *not* ē′-vĭl.
exact—ĕgz-ăkt′, *not* ĕks-ăkt′.
exit—ĕks′-ĭt, *not* ĕgz′-ĭt.
expatiate—ĕks-pā′-shĭ-āt.
exploit (n.)—ĕks-ploit′, *not* ĕks′-ploit.
exquisite (n.)—ĕks′-kwĭz-ĭt, *not* ĕks-kwĭz′-ĭt.

facsimile—făk-sĭm′-ĭl-ē.
factory—făk′-tō-rĭ, *not* făk′-trĭ.
family—făm′-ĭl-ĭ, *not* făm′-lĭ.
faux pas—fō-pä′, *not* fōō′-pô.
February—fĕb′-rōō-ā-rĭ, *not* fĕb′-yōō-ā-rĭ.
federal—fĕd′-ẽr-ăl, *not* fĕd′-răl.
fiancée—fē-äN-sā′.

filet—fē-lā′.
film—fĭlm, *not* fĭl′-ŭm.
finale—fē-nä′-lā, *not* fī-nā′-lē.
finance (n.)—fĭn-ănz′ *or* fī-nănz′, *not* fī′-năns.
flour—flowr.
flower—flow′-ēr.
forbade—fŏr-băd′, *not* fŏr-bād′.
formidable—fŏr′-mĭd-ȧ-bl.
forum—fō′-rŭm, *not* fôr′-ŭm.
friendship—frĕnd′-shĭp, *not* frĕn′-shĭp.
furniture—fûr′-nĭt-yūr, *not* fûr′-nĭch-ŭr.
furor—fū′-rŏr.

gala—gā′-lȧ, *not* găl′-ȧ.
Galatea—găl-ȧ-tē′-ȧ.
galaxy—găl′-ăk-sĭ.
gamut—găm′ŭt.
garçon—gär-sôN′.
gauge—gāj.
gentlemen—jĕn′-tl-mĕn, *not* jĕn′-tl-mŭn.
genuine—jĕn′-ū-ĭn, *not* jĕn-ū-īn′.
gesture—jĕs′-tūr, *not* jĕs′-chŭr.
gigantic—jī-găn′-tĭk.
Giles—jīlz.
Gladstone—glăd′-stŭn, *not* glăd′-stōn.
glass—glȧs, *not* glăs.
glisten—glĭs′-n, *not* glĭst′-n.
glue—glū, *not* glo͞o.
glycerine—glĭs′-ēr-ĭn, *not* glĭs′-ēr-ēn.

gnostic—nŏs′-tĭk.
gondola—gŏn′-dō-lȧ, *not* gŏn-dō′-lȧ.
government—gŭv′-ẽrn-mẽnt, *not* gŭv′-ẽr-mẽnt.
gradual—grăd′-ū-ăl, *not* graj-ŭ-ăl.
grandeur—grăn′-dūr, *not* grăn′-jŭr.
gratis—grā′-tĭs, *not* grăt′-ĭs.
guardian—gär′dĭ-ăn, *not* gär-dēn′.
guillotine—gĭl′-ō-tēn.
Guizot—gē-zō′ *or* gwē-zō′.
gymnasium—jĭm-nā′-zĭ-ŭm, *not* jĭm-nā′-shŭm.

habeas corpus—hā′-bē-ăs kôr′-pŭs, *not* hăb′-ē-ăs kôr′-pŭs.
Hades—hā′-dēz.
halcyon—hăl′-sĭ-ŏn.
handkerchief—hăng-kẽr-chĭf.
hauteur—hō-tûr′; *Fr. pron.,* ō-tör′.
Hawaii—hä-wī′-ē.
Hawaiian (Islands)—hä-wī′-yăn.
Hebrides—hĕb′-rĭd-ēz.
heraldic—hĕr-ăl′-dĭk, *not* hĕr′-ăl-dĭk.
Herculean—hēr-kū′-lē-ăn, *not* hēr-kū-lē′-ăn.
heretic—hĕr′-ē-tĭk.
Herodotus—hē-rŏd′-ō-tŭs.
history—hĭs′-tō-rĭ, *not* hĭs′-trĭ.
hoist—hoist, *not* hīst.
hoof—ho͝of, *not* ho͝of.
hors d'œuvre—ôr dö′-vr'.
hospitable—hŏs′-pĭt-ȧ-bl, *not* hŏs-pĭt′-ȧ-bl.

hostage—hŏs′-tāj, *not* hōs′-tāj.
humid—hū′-mĭd, *not* ū′-mĭd.
hundred—hŭn′-drĕd, *not* hŭn′-dĕrd.
hygienic—hī-jĭ-ĕn′-ĭk.
hypocrite—hĭp′-ō-krĭt.

ice cream—īs′krēm, *not* īs krēm′.
iconoclast—ī-kŏn′-ō-klȧst.
idea—ī-dē′-ȧ ("The pronunciation ī′-dē-ȧ is a common provincialism throughout the southern United States."—WEB.)
idealist—ī-dē′-ăl-ĭst, *not* ī′-dē-ăl-ĭst.
illustrate—ĭl-lŭs′-trāt *or* ĭl′lŭs-trāt.
immediate—ĭm-mē′-dĭ-āt, *not* ĭm-mē′-jāt.
impotence—ĭm′-pō-tĕns, *not* ĭm-pō′-tĕns.
inclement—ĭn-klĕm′-ĕnt.
incognito—ĭn-kŏg′-nĭt-ō.
indefinable—ĭn-dē-fī′-nȧ-bl.
Indian—ĭn′-dĭ-ăn, *not* ĭnd′-yăn.
indict—ĭn-dīt′.
indigent—ĭn′-dĭj-ĕnt.
industry—ĭn′-dŭs-trĭ, *not* ĭn-dŭs′-trĭ.
inertia—ĭn-ēr′-shĭ-ȧ, *not* ĭn-ēr′-shȧ. (A word of four syllables.)
inexorable—ĭn-ĕks′-ō-rȧ-bl.
inexplicable—ĭn-ĕks′-plĭk-ȧ-bl, *not* ĭn-ĕks-plĭk′-ȧ-bl.
infamous—ĭn′-fȧ-mus.
infanticide—ĭn-făn′-tĭs-īd.
inference—ĭn′-fēr-ĕns, *not* ĭn-fēr′-ĕns.

ingénue—ăN-zhā-nü′.
inimical—ĭn-ĭm′-ĭk-ăl.
integral—ĭn′-tē-grăl, *not* ĭn-tē′-grăl.
interesting—ĭn′-tĕr-ĕst-ĭng, *not* ĭn-tĕr-ĕst′-ĭng.
interlocutor—ĭn-tĕr-lŏk′-ū-tĕr.
interminable—ĭn-tĕr′-mĭn-ȧ-bl.
intestine—ĭn-tĕs′-tĭn, *not* ĭn-tĕs′-tēn.
intricacy—ĭn′-trĭ-kȧ-sĭ.
Israel—ĭz′-rā-ĕl.
Italian—ĭt-ăl′-yăn, *not* ī-tăl′-yăn.
Italic—ĭt-ăl′-ĭk, *not* ī-tăl′-ĭk.
ivory—ī′-vō-rĭ, *not* ī′-vrĭ.

January—jăn′-ū-ā-rĭ.
Japanese—jăp-ȧ-nēz′ *or* jăp-ȧ-nēs′.
jargon—jär′-gŏn.
jasmine—jăs′-mĭn *or* jăz′-mĭn.
Jekyll (Dr.)—jē′-kĭl, *not* jĕk′-ĭl.
jocose—jō-kōs′.
jostle—jŏs′-l, *not* jŏst′-l.
jovial—jō′-vĭ-ăl, *not* jōv′-yăl.
jugular—ju′-gu-lär, *not* jŭg′-u-lȧr.
July—jū-lī.
just—jŭst, *not* jĕst.

kept—kĕpt, *not* kĕp.
khaki—kä′-kē.
kind of—kīnd ŏv, *not* kīnd ŭ.
kiosk—kē-ŏsk′.

knowledge—nŏl′-ĕj *or* nŏl′-ĭj.
Ku-Klux—kū′-klŭks.

laboratory—lăb′-ō-rā-tō-rĭ, *not* lăb′-rä-tō-rĭ.
laconic—lå-kŏn′-ĭk.
lacquer—lăk′-ēr.
LaFollette—lä-fŏl′-ĕt.
landlord—lănd′-lôrd, *not* lăn′-lôrd.
language—lăng′-gwāj, *not* lăng′-gwĭj.
lapel—lå-pĕl′.
La Rochefoucauld, de—dŭ lå rō͝sh-fo͞o-kō′.
laryngitis—lăr-ĭn-jī′-tĭs.
latent—lā′-tĕnt.
leisure—lē′-zhūr *or* lĕzh′-ūr.
length—lĕngth, *not* lĕnth.
lettuce—lĕt′ĭs, *not* lĕt′-ŭs.
Levite—lē′-vīt.
libertine—lĭb′-ēr-tĭn; lĭb′-ēr-tīn.
library—lī′-brā-rĭ, *not* lī′-brĭ. (A word of three syllables.)
licorice—lĭk′-ō-rĭs, *not* lĭk′-ō-rĭsh.
lilac—lī′-lăk, *not* lī′-lŏk.
limousine—lē-mo͞o-zēn′, *not* lĭm′o͞o-zēn.
Lincoln—lĭng′-kŭn, *not* lĭn′-kŭn.
lingerie—lăNzh-rē′.
Longchamp—lôN-shän′.
lorgnette—lôrn-yĕt′.
Los Angeles—lōs ăng′-gĕl-ĕs *or* lŏs ăn′-jĕl-ĕs.
lyceum—lī-sē′-ŭm, *not* lī′-sē-ŭm.

machination—măk-ĭn-ā′-shŭn.
mackerel—măk′-ẽr-ĕl, *not* măk′-rĕl. (A word of three syllables.)
mademoiselle—mȧd-mwȧ-zĕl′ *or* măd-ẽ-mō-zĕl′.
maelstrom—māl′-strŏm.
magazine—măg̃-ȧ-zēn′, *not* măg̃′-ȧ-zēn.
Maillard—mä-yär′.
malevolent—mȧ-lĕv′-ō-lĕnt.
malice—măl′-lĭs, *not* măl′-ŭs.
malign—mȧ-līn′.
malleable—măl′-ē-ȧ-bl.
maniac—mā′-nĭ-ăk, *not* mān′-yăk.
manor—măn′-ẽr, *not* măn′-ôr.
manufactory—măn-ū-făk′-tō-rĭ, *not* măn-ū-făk′-tū-rĭ.
marquis—mär′kwĭs; *Fr. pron.*, mär-kē′.
marquise—mär-kēz′.
Marseilles—mär-sālz′.
Martinique—mȧr-tĭn-ēk′.
Maupassant, Guy de—gē dŭ mō-pȧ-säN′.
mausoleum—mô-sō-lē′-ŭm.
mayonnaise—mā-ŏn-āz′; *Fr. pron.*, mȧ-yō-nāz′.
mayoralty—mā′-ŏr-ăl-tĭ.
mediæval—mē-dĭ-ē′-văl *or* mĕd-ĭ-ē′-văl.
mediocre—mē′-dĭ-ō-kẽr, *not* mĕd′-ĭ-ō-kẽr.
medium—mē′-dĭ-ŭm, *not* mē′-jŭm.
ménage—mā-nȧzh′.
mésalliance—mā-zȧl-yäNs′.
meticulous—mē-tĭk′-ū-lŭs.

Miami—mī-ă′-mĭ *or* mī-ăm′-ĭ.
mignonette—mĭn-yŭn-ĕt′.
Mikado—mĭ-kä′-dō.
miraculous—mĭr-ăk′-ū-lŭs, *not* mĭr-ăk′-lŭs.
mischievous—mĭs′-chĭv-ŭs, *not* mĭs-chē′-vŭs.
Moloch—mō′-lŏk.
moneyed—mŭn′-ĭd.
Mont Blanc—môN blänN′.
Montcalm, de—dŭ mŏnt-käm′; *Fr. pron.*, dŭ môN-kȧlm′.
Monte Cristo—mōn′-tā krēs′-tō.
Moulin Rouge—mo͞o-lăN′ ro͞ozh.
Murat—mü-rȧ′.
musicale—mū-zĭ-kȧl′.

naiad—nā′-yăd *or* nī′-ăd.
naïve—nä-ēv′.
Navajo—năv′-ȧ-hō.
Nazarene—năz-ȧ-rēn′.
Neanderthal—nā-än′-dĕr-täl.
necessarily—nĕs′-ĕs-ā-rĭl-ĭ, *not* nĕs-ĕs-ā′-rĭl-ĭ.
negligee—nā-glē-zhā′.
nephew—nĕf′-ū *or* nĕv′-ū. ("The second is preferred in British usage."—Web. The Century prefers nĕv′-ū and the Standard nĕf′-ū.)
Neufchâtel—nö-shȧ-tĕl′.
Newfoundland—nū′-fŭnd-lănd.
newspaper—nūz′-pā-pĕr, *not* no͞os′-pā-pĕr.
Niobe—nī′-ō-bē.

Nobel—nō-bĕl′.
noblesse oblige—nō-blĕs′ ō-blēzh′.
nom de plume—nôN dŭ plüm.
nouveau-riche—nōō-vō-rēsh′.
novel—nŏv′-l, *not* nŏv′-ĕl.

ogre—ō′-gĕr.
Omar Khayyám—ō′-mär kī-yäm′ *or* ō′-mär kī-yôm′.
orange—ŏr′-ĕnj *or* ŏr′-ĭnj.
orchestra—ôr′-kĕs-trȧ.
ordeal—ôr′-dē-ăl *or* ôr′-dēl, *not* ôr-dē′-ăl.
ordinarily—ôr′-dĭn-ā-rĭl-ĭ, *not* ôr-dĭn-ā′-rĭl-ĭ.
orgy—ôr′-jĭ, *not* ôr′-jē.
overt—ō′-vĕrt.

pachyderm—păk′-ĭ-dĕrm.
padre—pä′-drā.
palatial—pȧ-lā′-shăl, *not* pȧ-lăsh′-ăl.
Pall Mall—pĕl mĕl′.
panacea—păn-ȧ-sē′-ȧ.
panorama—păn-ō-rä′-mȧ, *not* păn-ō-răm′-ȧ.
Pantheon—păn-thē′-ŏn *or* păn′-thē-ŏn.
papyrus—pȧ-pī′-rŭs, *not* păp′-ĭr-ŭs.
parachute—păr′-ȧ-shōōt.
parochial—pȧ-rō′-kĭ-ăl.
Parthenon—pär′-thē-nŏn.
particular—pär-tĭk′-ū-lȧr *or* pȧr-tĭk′-ū-lȧr, *not* pär-tĭk′-lȧr.
Pasteur—pȧs-tör′.

pâté de foie gras—pä-tā′ dŭ fwä grä′.
pedestal—pĕd′-ĕs-tl, *not* pē-dĕs′-tl.
Pegasus—pĕg′-ȧ-sŭs.
Pentateuch—pĕn′-tȧ-tūk.
Pepys—pēps *or* pĕp′-ĭs *or* pĕps.
perfume (n.)—pĕr′-fūm *or* pēr-fūm′.
perhaps—pēr-hăps′, *not* prăps.
petit—pĕt′-ĭ; *Fr. pron.*, pē-tē′.
petite—pē-tēt′.
Petrarch—pē′-trärk.
Pharaoh—fā′-rō *or* fā′-rā-ō.
pharmacist—fär′-mȧ-sĭst.
Philistine—fĭl-ĭs′-tĭn *or* fĭl′-ĭs-tĭn.
Phœbus—fē′-bŭs.
Phœnix—fē′-nĭks.
physicist—fĭz′-ĭs-ĭst.
pianist—pĭ-ăn′-ĭst *or* pē′-ȧ-nĭst.
picture—pĭk′-tūr, *not* pĭk′-chŭr.
pièce de résistance—pyĕs dŭ rā-zēs-täNs′.
pillow—pĭl′-ō, *not* pĭl′-ŭ.
piquant—pē′-kȧnt; *Fr. pron.*, pē-käN′.
plebeian—plē-bē′-yăn *or* plē-bē′-ăn, *nor* plē′-bē-ăn.
pneumonia—nū-mō′-nĭ-ȧ, *not* nū-mōn′-yȧ.
poem—pō′-ĕm, *not* pō′-ŭm.
poignant—poin′-ănt *or* poin′-yănt.
Pompeii—pŏm-pā′-yē, *not* pŏm′-pē-ī.
porpoise—pôr′-pŭs.
portmanteau—pōrt-măn′-tō.
portrait—pōr′-trāt, *not* pōr′-trŭt.

posthumous—pŏs′-tū-mŭs *or* pŏst′-hū-mŭs.
potato—pō-tā′-tō, *not* pō-tā′-tŭ.
preamble—prē′-ăm-bl, *not* prē-ăm′-bl.
precedence—prē-sē′-dĕns, *not* prĕs′-ē-dĕns.
precocity—prē-kŏs′-ĭt-ĭ.
preface (n.)—prĕf′-ās.
pretense—prē-tĕns′, *not* prē′-tĕns.
prima donna—prē′-mȧ dŏn′-ȧ.
primarily—prī′-mā-rĭl-ĭ, *not* prĭ-mā′-rĭl-ĭ.
prodigious—prō-dĭj′-ŭs.
program—prō′-grăm. ("Sometimes prō′-grŭm." —Web.)
promenade—prŏm-ē-näd′.
propitiate—prō-pĭsh′-ĭ-āt.
prosaic—prō-zā′-ĭk, *not* prō-sā′-ĭk.
Protestant—prŏt′-ĕs-tănt, *not* prŏd′-ĕs-tănt.
pseudonym—sū′-dō-nĭm.
Ptolemy—tŏl′-ē-mĭ.
pueblo—pwĕb′-lō.
puerile—pū′-ĕr-ĭl.
pulchritude—pŭl′-krĭ-tūd.
Pygmalion—pĭg-mā′-lĭ-ŏn.
python—pī′-thŏn.

quatrain—kwŏt′-rān.
quay—kē.
Quebec—kwē-bĕk′, *not* kwē′-bĕk; *Fr. pron.*, kē-bĕk′.
quelque chose—kĕl′-kē shōz.

queue—kū.
qui vive—kē-vēv′, *not* kwē-vēv′.
quinine—kwĭ′-nĭn *or* kwĭn-ēn′.
quinsy—kwĭn′-zĭ, *not* kwĭn′-sĭ.
quixotic—kwĭks-ŏt′-ĭk.

rabbi—răb′-ī *or* răb′-ĭ.
raconteur—rȧ-kôN-tör′.
raison d'être—rā-zôN′dā′-tr'.
Rameses—răm′-ē-sēz.
rattan—răt-ăn′.
ready-made—rĕd′-ĭ-mād.
Récamier—rā-kȧ-myā′.
recipe—rĕs′-ĭp-ē.
reconnoiter—rĕk-ŏn-oi′-tēr, *not* rē-kŏn-oi′-tēr.
recreant—rĕk′-rē-ănt.
recubant—rĕk′-ū-bănt.
redolent—rĕd′-ō-lĕnt.
reliquary—rĕl′-ĭ-kwā-rĭ.
renaissance—rĕn-ĕ-säNs′ *or* rē-nā′-săns; *Fr. pron.*, rē-nĕ-säNs′.
rendezvous—räN-dā-vo͞o′.
reparable—rĕp′-ȧ-rȧ-bl, *not* rē-pâr′-ȧ-bl.
repartee—rĕp-ȧr-tē′.
repertoire—rĕp′-ĕr-twär.
reprimand (n.)—rĕp′-rĭm-ȧnd.
research (n. and vb.)—rē-sĕrch′, *not* rē′-sĕrch.
resource—rēsōrs′, *not* rē′-sōrs.
respite (n. and vb.)—rĕs′-pĭt, *not* rē-spīt′.

reveille—rē-vāl′-yā *or* rĕv-ĕl-ē′.
Rheims—rēmz; *Fr. pron.,* rănS.
rhythm—rĭthm, *not* rĭth′-ŭm.
ridiculous—rĭd-ĭk′-ū-lŭs, *not* rĭd-ĭk′-ĭ-lŭs.
risqué—rēs-kā′.
romance (n.)—rō-măns′, *more properly* rō-mȧns′. (Do not say rō′-măns.)
Romany—rŏm′-ȧ-nĭ, *not* rō′-mȧ-nĭ.
Roquefort (cheese)—rōk-fōr′ *or* rōk′-fōrt.
routine—rō͞o-tēn′, *never* rō-tēn′.
Rubaiyát—rō͞o-bī-yät′.
Rue de la Paix—rü dŭ lȧ pā′.

sabot—sȧ-bō′.
Saint Helena (island)—sānt hĕl-ē′-nȧ.
Saint Helena (mother of Constantine)—sānt hĕl′-ē-nȧ.
salaam—sȧ-läm′.
salmon—săm′-ŭn, *not* sä′-mŭn.
Samoan—sȧ-mō′-ăn.
San Juan—sän hwän′.
sang-froid—säN-frwä′.
sans souci—säN sō͞o-sē′.
Santa Claus—săn′-ta klôz. (Do not say săn′-dĭ klôs.)
sapient—sā′-pĭ-ĕnt.
Sappho—săf′-ō.
sarcasm—sär′-kăzm, *not* sär′-kăz-ŭm.
sarcophagus—sär-kŏf′-ȧ-gŭs.

sardonyx—särd′-ō-nĭks, *not* särd-ō′-nĭks.
Satan—sā′-tăn.
satiate—sā′-shĭ-āt.
savoir-faire—så-vwâr-fâr′.
sceptre—sĕp′-tēr.
séance—sā′-äns; *Fr. pron.*, sā-äNs.
secretary—sĕk′-rē-tā-rĭ.
sedative—sĕd′-å-tĭv.
seminary—sĕm′-ĭn-ā-rĭ.
Semitic—sē-mĭt′-ĭk.
senior—sēn′-yēr.
señorita—sā-nyō-rē′-tä.
sentiment—sĕn′-tĭm-ĕnt, *not* sĕn′-tĭm-ŭnt.
separable—sĕp′-å-rå-bl.
sesame—sĕs′-å-mē.
several—sĕv′-ēr-ăl, *not* sĕv′-răl.
sickening—sĭk′-n-ĭng, *not* sĭk′-nĭng. (Three syllables.)
siesta—sĭ-ĕs′-tå.
silhouette—sĭl-o͝o-ĕt′ *or* sĭl-o͞o-ĕt′.
since—sĭns, *not* sĕns.
Sioux—so͞o.
skeptic—skĕp′-tĭk.
sobriety—sō-brī′-ē-tĭ.
soirée—swä-rā′.
sojourn (n.)—sō′-jûrn *or* sō-jûrn′.
sonorous—sō-nō′-rŭs.
soprano—sō-prä′-nō, *not* sō-prăn′-ō.

Southampton—sowth-ămp′-tŭn, *not* sowth′-hamp-tŭn.
spasm—spăzm, *not* spăz′-ŭm.
statistician—stăt-ĭs-tĭsh′-ăn.
strength—strength, *not* strĕnth.
strychnine—strĭk′-nĭn *or* strĭk′-nēn.
student—stū′-dĕnt, *not* stōō′-dĕnt.
subtle—sŭt′-l.
suburb—sŭb′-ûrb.
suburban—sŭb-ûr′-băn.
succinct—sŭk-sĭngkt′.
suffragette—sŭf-rȧ-jĕt′.
suicidal—sū′-ĭs-ī-dăl.
suppliant (n. and adj.)—sŭp′-lĭ-ănt.
surveillance—sŭr-vāl′-yăns *or* sŭr-vāl′-ăns.
synonym—sĭn′-ō-nĭm.

table d'hôte—tȧ-bl-dōt′.
tacit—tăs′-ĭt.
Tahiti—tä′-hē-tē.
Te Deum—tē dē′-ŭm, *not* tē′-dē-ŭm.
technique—tĕk-nēk′.
tedium—tē′-dĭ-ŭm; tēd′-yŭm.
tenable—tĕn′-ȧ-bl.
testator—tĕs-tā′-tŏr.
textile—tĕks′-tĭl.
Thames (England)—tĕmz.
Thames (Connecticut)—thāmz.

theatre—thē′-ȧ-tẽr.
thesaurus—thē-sôr′-ŭs.
tiny—tī′-nĭ, *not* tē′-nĭ.
tomato—tō-mā′-tō *or* tō-mä′-tō.
tornado—tôr-nā′-dō, *not* tŏr-nä′-dō.
tout ensemble—tōō-täN-säN′-bl.
transient—trăn′-shĕnt.
travail—trăv′-āl.
trek—trĕk.
tremendous—trē-mĕn-dŭs, *not* trē-mĕn-jŭs.
tribune—trĭb′-ūn, *not* trī′-bŭn *nor* trĭb-ūn′.
trousseau—trōō-sō′.

unfrequented—ŭn-frē-kwĕnt′-ĕd.
unguent—ŭng′-gwĕnt.
unjustifiable—ŭn-jŭs′-tĭf-ī-ȧ-bl.
uproar—ŭp′-rōr.
usury—ū′-zhū-rĭ.

valet—văl′-ĕt *or* văl′-ā.
valuable—văl′-ū-ȧ-bl, *not* văl′-ū-bl.
vanquish—văng′-kwĭsh, *not* văn′-kwĭsh.
vaudeville—vōd′-vĭl; *Fr. pron.,* vōd-vēl′. (Do not say vôd′-vĭl′.)
verbatim—vẽr-bā′-tĭm.
Versailles—vẽr-sālz′; *Fr. pron.,* vĕr-sä′-yū.
victim—vĭk′-tĭm, *not* vĭk′-tŭm.
victory—vĭk′-tō-rĭ, *not* vĭk′-trĭ.

victual—vĭt′-l.
visage—vĭz′-āj.

wandering—wŏn′-dĕr′-ĭng, *not* wŏn′-drĭng.
wanderlust—vän′-dĕr-lo͝ost.
was—wŏz, *not* wôz *nor* wŭz.
Wednesday—wĕnz′-dā.
well-bred—wĕl′-brĕd, *not* wĕl-brĕd′.

yeast—yēst.
Ypres—ē′-pr'.
Ysaye—ē-zä′-yē.

zephyr—zĕf′-ẽr.
Zeus—zūs, *not* zē′-ŭs.
Zion—zī′-ŏn.
zodiacal—zō-dī′-ă-kăl, *not* zō′-dĭ-ăk-ăl.

FOREIGN WORDS AND PHRASES IN FREQUENT USAGE

Sometimes a foreign word expresses an idea better than an English one. *Connoisseur,* for example, tells briefly what would require several Anglo-Saxon words to explain. *Passé* is more expressive than our own *out of date;* and surely there is no word or phrase in English that can take the place of *rendezvous.*

Such words and phrases from other languages should be used only when there is no adequate substitute in English. It is rude and silly to use foreign expressions in conversation with persons who may not understand them. And it is pretentious to use foreign words unless you know exactly what they mean and how to pronounce them. The best rule is not to use words from foreign languages if their meaning can be given in English. The expressive French word, the vigorous Latin phrase, the forceful German expression should be used only when an English word or words cannot convey the thought as clearly or concisely.

Following is a list of foreign words in frequent social usage, and their meanings. Included are the names of many French dishes, as they appear on American menu cards:

à bas, Fr.	down; down with
à bon marché, Fr.	cheap, a good bargain
à cheval, Fr.	on horseback
à couvert, Fr.	under cover
à fond, Fr.	at the bottom; thoroughly
à gauche, Fr.	to the left
à la, Fr.	according to; in style of
à la bonne heure, Fr.	in good time; early

à la carte, Fr.	according to the menu
à la Française, Fr.	after the French mode
à la jardinière, Fr.	served with spring vegetables
à la maître d'hôtel, Fr.	with a thin butter sauce
à la Marengo, Fr.	with olive oil
à la mode, Fr.	according to the fashion
à la Russe, Fr.	according to the Russian fashion (individual portions)
à la vinaigrette, Fr.	a sauce of oil and vinegar, flavoured with cucumber
à mon avis, Fr.	in my opinion
à pied, Fr.	on foot
à propos, Fr.	to the point
à votre santé, Fr.	to your health
ad finem, L.	to the end
ad gustum, L.	to one's taste
ad libitum, L.	at pleasure
ad modum, L.	in the manner of
ad valorem, L.	according to the value
adieu, Fr.	farewell
ad interim, L.	in the meanwhile
affaire d'amour, Fr.	love affair
affaire d'honneur, Fr.	affair of honour; duel
alma mater, L.	kindly mother (also, your college)
alter ego, L.	another self; a double

amende honourable, Fr.	an apology
amor patriæ, L.	love of country
ancien régime, Fr.	ancient regime; old order
Anno Christi, L.	in the year of Christ
Anno Domini, L.	in the year of our Lord
Anno Mundi, L.	in the year of the world
ante bellum, L.	before the war
après moi, Fr.	after me
au beurre, Fr.	cooked with butter
au bout de son Latin, Fr.	at the end of his Latin (at his wit's end)
au contraire, Fr.	on the contrary
au courant, Fr.	fully acquainted with matters
au fait, Fr.	well versed in social custom
au gratin, Fr.	a dish cooked with a brown crust and containing cheese
au lard, Fr.	with bacon
au revoir, Fr.	farewell; good-bye until we meet again
au vin blanc, Fr.	with a white wine sauce
auf wiedersehen, Ger.	until we meet again; farewell
aut Cæsar, aut nullus, L.	either Cæsar or no one

aux armes! Fr.	to arms!
bas blue, Fr.	blue stocking; a literary woman
beau ideal, Fr.	the ideal of perfection
beau monde, Fr.	the fashionable world
beaux esprits, Fr.	congenial companions; men of wit
ben educato, L.	well educated
billet d'amour, Fr.	love letter
billet doux, Fr.	love letter
blasé, Fr.	world-weary
bœuf à la mode, Fr.	beef simmered in an herb sauce
bon ami, Fr.	good friend
bon jour, Fr.	good-morning; good-day
bon soir, Fr.	good-evening; good-night
bon ton, Fr.	fashionable society
bon vivant, Fr.	one who lives well; an epicure
bon voyage, Fr.	good voyage to you
bona fide, L.	in good faith
bouillon, Fr.	a clear broth
boutonnière, Fr.	a flower for the button-hole
buffet, Fr.	a sideboard for china or silver

café au lait, Fr.	coffee with hot milk
café noir, Fr.	black coffee
camouflage, Fr.	deception
canard, Fr.	tall story
canaille, Fr.	riff-raff
candida pax, L.	white-rosed peace
carpe diem, L.	take the opportunity
carte blanche, Fr.	unconditional permission
carte du jour, Fr.	menu for the day
casus belli, L.	cause of war
cause célèbre, Fr.	a celebrated trial
c'est à dire, Fr.	that is to say
chacun à son goût, Fr.	everyone to his taste
champignons, Fr.	mushrooms
chateaubriand, Fr.	a very thick steak, well done
chef-d'œuvre, Fr.	masterpiece
chemin de fer, Fr.	railroad
cherchez la femme, Fr.	look for the woman
chère amie, Fr.	dear friend (fem.)
chic, Fr.	smart; fashionable
coiffeur, Fr.	dressing of the hair
collation, Fr.	a light repast
compote, Fr.	stewed fruit
compotier, Fr.	dish for stewed fruit or bon-bons
comme il faut, Fr.	as it should be
con dolore, It.	with grief

coquille, Fr.	served in the shell
cortège, Fr.	a formal procession
corsage bouquet, Fr.	flowers fastened on bodice
costume de rigueur, Fr.	formal evening dress
coterie, Fr.	a social set; a clique
cotillon, Fr.	a dance for four couples
coup d'état, Fr.	a sudden decisive blow (as in politics)
crouton, Fr.	bread cut in squares and toasted
cum grano salis, L.	with a grain of salt
d'accord, Fr.	in agreement
das beste ist gut genug, Ger.	the best is good enough
débutante, Fr.	a young lady just introduced to society
de die in diem, L.	from day to day
de luxe, Fr.	unusually elegant
décolleté, Fr.	low-cut; evening wear
de rigueur, Fr.	correct
de trop, Fr.	too much
demi-tasse, Fr.	half a cup; an after-dinner cup of coffee
demoiselle, Fr.	young lady
dénouement, Fr.	the issue
Dichtung und Warheit, Ger.	fiction and fact

distingué, Fr.	distinguished
dolce far niente, Fr.	sweet idleness
dramatis personæ, L.	characters in the play
dum vivimus, vivamus, L.	while we live, let us live
e pluribus unum, L.	one out of many
ecce homo! L.	behold the man!
éclat, Fr.	renown, glory
édition de luxe, Fr.	expensive and fine edition of a book
élite, Fr.	better society
en casserole, Fr.	served in a small earthen dish
en buffet, Fr.	served from a buffet; no tables
en déshabille, Fr.	in undress; negligee
en famille, Fr.	at home; informally
en gelée, Fr.	jellied
en masse, Fr.	in a body or mass
en route, Fr.	on the way
en suite, Fr.	in company
en tasse, Fr.	served in a cup
en toilette, Fr.	in full dress
encore, Fr.	repeat; repetition
enfant terrible, Fr.	a terrible child
enfin, Fr.	at last; finally
ensemble, Fr.	all together; the whole

entrée, Fr.	a side dish, served as one course of a meal
entre nous, Fr.	between us; confidentially
ennui, Fr.	weariness
et cetera, L.	and the rest; and everything of the sort
eureka, Gk.	I have found it
ewigkeit, Ger.	eternity
ex officio, L.	by virtue of office
ex voto, L.	according to one's prayer or vow
faux pas, Fr.	a false step; a mistake
fête, Fr.	a festival social occasion
fête champêtre, Fr.	an open-air festival
filet mignon, Fr.	small pieces of beef tenderloin, served with sauce
finesse, Fr.	social art in its highest conception
flageolets, Fr.	small beans known as "baby lima beans"
fondant, Fr.	a soft icing
fromage, Fr.	cheese
garçon, Fr.	boy; waiter
gateaux, Fr.	small cakes

genevoise, Fr.	hot sauce with mushrooms
gitano, Sp.	gypsy
gloria patri, L.	glory be to the Father
grâce à dieu, Fr.	by the grace of God
haricot, Fr.	stew with vegetables
haricot vert, Fr.	string beans
hauteur, Fr.	haughtiness
hic jacet, L.	here lies
hollandaise sauce, Fr.	warmed with slightly thinned mayonnaise sauce, with lemon juice added
homo sum, L.	I am a man
hors de combat, Fr.	out of condition
hors d'œuvres, Fr.	out of course; special courses (relishes served at beginning of meal)
in æternum, L.	forever
in loco, L.	in the place; in the passage mentioned
in memoriam, L.	to the memory of; in memory of
in pace, L.	in peace
in toto, L.	in whole; entirely
incognito, It.	unknown

index expurgatorius, L. a list of expurgated books (compiled by the Roman Catholic authorities)

insouciant, Fr. unconcerned; indifferent

julienne, Fr. a soup with vegetables

jus, Fr. gravy

l'argent, Fr. money

le beau monde, Fr. the fashionable world

le tout ensemble, Fr. the whole together

lettre de cachet, Fr. a sealed letter

ma chère, Fr. my dear (fem.)

ma foi, Fr. upon my faith; my word

maître d'hôtel, Fr. steward

mal de mer, Fr. seasickness

mélange, Fr. mixture

ménage, Fr. housekeeping

mardi gras, Fr. Shrove Tuesday

mayonnaise, Fr. a salad sauce of egg, oil, vinegar, and spices

menu, Fr. bill of table fare

mon ami, Fr. my friend (mas.)

musicale, Fr. private concert

naissance, Fr.	birth
née, Fr.	born; family name
négligé, Fr.	morning dress
n'est-ce pas? Fr.	Is it not so?
n'importe, Fr.	no matter; of no importance
noblesse oblige, Fr.	the obligations of rank
nous verrons, Fr.	we shall see
nom de plume, Fr.	assumed name of a writer
Notre Dame, Fr.	Our Lady
O tempora! O mores, L.	O the times! O the manners!
on dit, Fr.	they say; it is rumoured
oui-dire, Fr.	hearsay
passé, Fr.	out of date
par excellence, Fr.	by way of eminence
parole d'honneur, Fr.	word of honour
particeps criminis, L.	accomplice
penchant, Fr.	a particular liking; an inclination
petit pois, Fr.	small peas
pièce de résistance, Fr.	most substantial course of a dinner
P. P. C. (*Pour prendre congé*), Fr.	to take leave

poco a poco, It.	little by little
poisson, Fr.	fish
poisson d'avril, Fr.	April Fool (lit. April fish)
pot au feu, Fr.	beef stew with vegetables
poulet, Fr.	chicken
prima donna, It.	the chief female vocalist
pro patria, L.	for our country
pro tempore, L.	for the time being
protegée, Fr.	under the protection of another
purée, Fr.	a thickened soup
quelque chose, Fr.	something
quenelles de poisson, Fr.	fishballs
R.S.V.P. (*Répondez s'il vous plaît*), Fr.	answer if you please; kindly respond
ragoût, Fr.	a stew of any meat, usually thickened and seasoned
raison d'être, Fr.	reason for being
rémolade, Fr.	sauce of olive oil, vinegar, and mustard
rendezvous, Fr.	an appointed place for a meeting

requiescat in pace, L.	may he (she) rest in peace
résumé, Fr.	summary
ris de veau, Fr.	sweetbreads
romaine, Fr.	a long-leafed lettuce served as a salad
roti, Fr.	roast
roué, Fr.	a man of fashion devoted to sensuous pleasure
ruse de guerre, Fr.	a stratagem of war
salmis, Fr.	meat cut in small pieces, served in thick sauce mixed with red wine and chopped mushrooms
salon, Fr.	a drawing room; room where guests are received
sang froid, Fr.	coolness; indifference
sans souci, Fr.	without care
savoir faire, Fr.	tact; knowledge of social custom
savoir vivre, Fr.	good breeding
sauce piquante, Fr.	a sauce of herbs
semper fidelis, L.	always faithful
siesta, Sp.	a short nap during the heat of the day

sotto voce, It.	in an undertone
soufflé, Fr.	mixed with beaten eggs and baked
sub pœna, L.	under a penalty
table à manger, Fr.	dining table
table d'hôte, Fr.	dinner at hotel or restaurant
terra firma, L.	solid earth; a secure foothold
trousseau, Fr.	bridal outfit
tout de suite, Fr.	immediately
tout ensemble, Fr.	all together
tout vient de Dieu, Fr.	all things come from God
veni, vidi, vici, L.	I came, I saw, I conquered
verbatim, L.	word for word
vin ordinaire, Fr.	a cheap wine
vis-à-vis, Fr.	opposite; face to face
vive le roi! Fr.	long live the king!
voilà! Fr.	there you are!
vol au vents, Fr.	small patties, usually with a sauce

IMPORTANCE TO THE FOREIGNER OF MASTERING ENGLISH

People who wish to identify themselves with American life and American activities must be

able to speak the language intelligibly and well. Most foreign-born people living in the United States experience difficulty in pronouncing certain English sounds. This is a disadvantage; but it is one that can be overcome.

No one realizes more than the foreigner himself what a great handicap the inability to speak the language well is to him in his daily contacts. He possesses a native intelligence which he cannot display because, among the people with whom he is obliged to do business—buy, sell, exchange opinions, mingle in daily intercourse—he is inarticulate. He is unable to make himself clearly understood, unable to do justice to his ideas, unable, because of his unpolished speech, to enjoy the full benefits of his citizenship.

Yet, through his own efforts, he can master the language and acquire for himself a treasury of rugged English words to express his thoughts and ideas. He can acquire clear, distinct speech. It is hoped that the information on vocabulary building and on the choice and use of words in this volume will prove useful. We highly recommend a course of daily reading, with a foreign-language dictionary to explain the meaning of words. Nothing so quickly improves the foreigner's grasp of the language as careful, discriminate reading.

HOW TO OVERCOME THE ACCENT

Quite as great a handicap as not knowing the language is that of speaking it with a pronounced foreign accent, though it too can be overcome by practice and persistent effort along the right directions.

Some of the most troublesome English sounds for the foreign-born are *v, w, t, d,* and *th.* Many say *-ink* for *-ing, srewd* for *shrewd, vell* for *well, crip* for *crib.* We urge all those who have been using in their speech the errors characteristic of their native race to make a sincere effort to overcome them. Here are some general suggestions for the elimination of the foreign accent:

1. Breathe deeply while speaking.
2. Avoid harsh, guttural tones.
3. Do not be afraid to open the mouth widely and use the tongue freely. Sound each syllable with precision.
4. Listen to people who speak English well and imitate them.
5. Keep the throat passages open and avoid nasality.
6. Use simple words, and be sure you are pronouncing them correctly. Let the dictionary be your guide.

7. Try not to be conscious of your accent. Speak slowly and carefully but without too much emphasis.
8. Have confidence in yourself. School yourself to speak with ease and assurance.
9. Listen to yourself and compare your accent with that of American-born people who speak English well.
10. Practise reading aloud before a mirror, and repeat the words with which you have difficulty until the difficulty vanishes.

If you have difficulty in pronouncing *b* and *p*, repeat the following sentences over and over again, listening to yourself and noting your improvement. Practise these sentences until you can say them with ease:

Put the pretty blossoms in a vase.
You had better put the baby to bed.
Please put the book on the bed.
Betty is a prim, pert person.
He plucked a bud from the posies in the park.
She takes pleasure in pretty baubles.
The bold boy beat the poor brown dog.
He sent a birthday gift of pretty posies.

To practise the correct pronunciation of *j* and

ch, use the following sentences, reading them slowly and carefully aloud before a mirror:

Judge and jury judged the case.
Jenny jumped toward the children.
The chimes just rang in the chapel of the church.
The children chose the janitor for the judge.
John just would not be cajoled.
The lawyer's jests amused the jury.
George judged him to be generous and just.

To practise the correct sound of *th,* use the following words, repeating them one after another. Be sure that the tongue is drawn back in the mouth and not extended straight against the teeth:

truth	thread
think	thistle
thought	thankless
Ruth	thatch
through	theatrical
froth	troth
thence	mother

Following is a list of common errors, made frequently by foreign-born people:

ah for *er*	as *feathah* for *feather*
b for *p*	as *cab* for *cap*

p for *b*	as *crip* for *crib*
th for *fth*	as *fith* for *fifth*
w for *wh*	as *wat* for *what*
k for *g*	as *rink* for *ring*
gg for *g*	as *ring-g* for *ring*
w for *r*	as *twy* for *try*
r-r- for *r*	as *r-r-ring* for *ring*
sr for *shr*	as *srew* for *shrew*
z for *s*	as *thiz* for *this*
sss for *s*	as *wasss* for *was*
d for *t*	as *lidle* for *little*
e for *i*	as *leette* for *little*
la for *le*	as *littla* for *little*
d for *th*	as *dem* for *them*
f for *v*	as *vrom* for *from*
v for *w*	as *vind* for *wind*
w for *v*	as *wice* for *vice*
d for *th*	as *dink* for *think*

Find the errors characteristic of your race and eliminate them from your speech. You can do it if you make a real effort and if you practise constantly and systematically. Read aloud as much as possible, and mingle with people who speak fine, pure English.

CHAPTER VI

MAKING YOUR SPEECH BEAUTIFUL

The beauty of your language is in the direct proportion to your knowledge of words and your skill in their use. It is easy to use the obvious word, the first thing that occurs to you, but you will never build a rich vocabulary that way.

The great writer and the great conversationalist knows the beauty and power of words. They know that words can be cold, bright, gay, bitter; that they can snap like a whip lash or whisper like an echo. They know that some words have the soul of music, and some clank like the sound of chains on stone.

Because of this richness and variety of language, it is possible for anyone who can really command it to speak beautifully about the most commonplace things. "It is music to hear this man speak," said Ulinish, when Johnson had explained —*the entire process of tanning!* Even nonsense can be well-expressed; and the most brilliant thought can be robbed of its weight by being couched in scarecrow language.

In speaking of the well-educated gentleman, Ruskin says:

"Whatever language he knows, he knows precisely; whatever word he pronounces, he pronounces rightly; above all, he is learned in the *peerage* of words—knows the words of true descent and ancient blood, at a glance, from words of modern canaille; remembers all their ancestry—their intermarriages, distant relationships, and the extent to which they were admitted, and offices they held, among the national noblesse of words at any time and in any country. But an uneducated person may know, by memory, many languages, and talk them all, and yet truly know not a word of any—not a word even of his own."

Shakespeare, Milton, Flaubert, De Quincey, Webster, Lincoln, Keats—all were masters of words. They knew the power of language for good and for evil. They knew how closely words are associated with thought and feeling. They knew how words dress ideas, and how people react to beautiful language.

There is a satisfaction in speaking beautifully that nothing else can give. You will find few things as interesting and profitable to you as the study of words and their subtle distinctions. "There is something in a man's words that marks him with the marks of Cain or puts the halo around his brow," says Ralcy Husted Bell.

Words alone are merely the symbols of ideas. But assembled, gathered together in orderly relationships and associations, they are more than words or symbols, more even than the ideas they express. They *live*. They rustle like leaves, and sigh like summer winds. They are beautiful as the sky, mysterious as the jungle. They threaten, praise, sing, sob. . . . They have great vitality.

Words are clannish. They fall naturally into groups. They huddle around ideas. Certain words have affinities for each other and always travel together, like *"rash act," "existing conditions," "beggars description," "brute force," "select few."* The danger of such phrases is that they tend to standardize speech and so destroy its force and beauty.

Try to avoid the stilted formulæ of speech. Our language is rich enough to make the monotonous repetition of favourite words and phrases unnecessary. It is musical enough to prevent harsh combinations of words, and to make possible a beautiful harmony of sound.

Remember that no word really begins to live until it finds itself in company. Words can be marshalled into combinations expressing the most delicate and subtle shades of meaning. The same thought can be expressed in many interesting ways. Instead of using set forms of speech, instead of saying the same thing in exactly the same

way over and over again, try to express yourself with originality. Never miss the opportunity to say a familiar thing in a new and fresh way. One method of accomplishing this is through the use of *figurative language*.

FIGURES OF SPEECH

The figure of speech presents a thought or idea by means of a fanciful comparison. It is a change from the usual form of expression for the purpose of making the thought more clear or more interesting.

When you talk about a man's *steel-trap memory,* or a servant's *doglike devotion;* when you say the flowers were *like ghosts on parade,* you are using figures of speech. They range from these very simple expressions to the exquisite figures of speech found in beautiful poetry.

Figurative language is especially effective in conversation, not only because it is a change from the usual commonplace way of saying things, but because we all enjoy comparisons and illustrations. They give beauty, colour, and life to conversation.

"I do not care on what subject Johnson talks," said his friend, Mr. Orme. "But I do love better to hear him talk than anybody. He either gives

you new thoughts or a new colouring." His biographer, Boswell, said of Johnson, "His mind was so full of imagery that he might have been perpetually a poet."

The whole secret of beautiful speech is to use words and phrases "full of imagery." Nothing adds greater beauty and strength to language than the phrase that creates a picture in the mind making the thought vivid and clear. And certainly, nothing is more useful in this regard than that most interesting of all figures of speech—the *simile.*

The simile is an expressed resemblance between two objects of unlike classes. It is a word picture that tells in a simple phrase what might otherwise require a long explanation. Though every simile is a comparison, not every comparison is a simile; for the resemblance must be imaginative rather than literal and must be expressed through the use of *like, as, similar to,* etc.

In a word, the simile is an *imaginative comparison,* likening two different things in one or more aspects. The likeness must be intelligible; it must clarify, give colour and force, through the expression of imagination. Similes take the place of such colourless, overworked words as *very, fine, great,* etc. We are continually hearing people say, "She walks very proudly," "He puts up a great

fight." How much more expressive are such phrases as, "She walks proudly as the peacock," "He fought like a lion."

The simile is one of the oldest figures of speech. Many similes still in general use can actually be traced to antiquity. The following quotations, for example, are from the Old Testament:

Still as a stone
Lips like a thread of scarlet
White as snow
Bitter as wormwood
Sharp as a two-edged sword
Come like pillars of smoke
Melted like wax
Unstable as water
Multiply as the stars of heaven
Boil like a pot
Eyes like doves

In literature, the simile has always been a favourite. Chaucer, Shakespeare, Rossetti, Shelley, and Swinburne made profuse use of this form of expression. Here are a number of similes selected from the writings of famous poets and authors:

Eyes like violets steep'd in dew.—*J. C. Guthrie.*
Light as the rainbow's leap into space.—*Schiller.*

Pressed in my heart, like flowers within a book.
—*Longfellow.*

She was as pretty as the springtime.—*Balzac.*

Silent as the elves.—*George Eliot.*

Silent, like a sundial in the shade.—*Sydney Munden.*

Swept like waves before the tempest.—*Shelley.*

Whispered like the restless brook.—*C. G. Rossetti.*

My words are like spoken roses.—*Swinburne.*

An excellent way to master the fine art of *imaginative comparisons* is to study the writings of the masters with special attention to the similes. There are many fine books devoted to the study of similes which you will find helpful, the most famous of which is the "Dictionary of Similes," by Frank J. Wilstach.

The *metaphor* differs from the simile in that the comparison is implied and not expressed. The metaphor likens one thing to another *as though it were that other.* For example, in a simile we say, "She was like a lovely wild rose." In a metaphor we say, "She was a lovely wild rose." In a simile we say, "He fought like a lion." In a metaphor we say, "He was a lion in the fight."

Personification is simply a metaphor that attributes human qualities to inanimate objects, abstract ideas, or lower animals. When you say,

"The night stole upon us," or "The moon winked at the water," you are making use of personification. Here are two very interesting examples of this type of figurative language:

> The day is done; and slowly from the scene
> The stooping sun upgathers his spent shafts
> and puts them back into his golden quiver.
> —*Longfellow.*

> Time is a very bankrupt, and owes more than he is worth to season
> Nay, he's a thief, too; have you not heard men say,
> That time comes stealing on by night and day?
> —*Shakespeare.*

BE ACCURATE

Though we should always make an effort to express ourselves as beautifully and as interestingly as we know how, we should never lose sight of the fact that clarity and accuracy of speech are of utmost importance. It is not enough to collect fine words and phrases as we would collect curios or old coins, to take out and use occasionally for effect. Language should be beautiful; but it should also convey the exact meaning intended.

"Clarity of speech is a tool we dare not leave out of our kit if we want to be effective outside

our little clique of cronies who will understand even our cloudiest utterances," says Glenn Frank. Imagine the time that is wasted, especially valuable business time, in repeating, explaining, correcting! "Cloudy speech" as Frank calls it often leads to distorted facts and magnified statements. It is quite as important to cultivate accuracy, as beauty, of expression; for no matter how beautiful your language may be, it is not effective unless it carries the exact meaning you wish to convey.

Develop a sense of responsibility in the use of words. Arthur J. Balfour once said of Mr. Asquith, "Most speakers are content if they find the right word. Mr. Asquith invariably uses what you feel to be the *inevitable word.*" Do not be content to say something which approximates what you mean. There is always a *just right* word for everything you want to say.

The habit of using words without regard to their rightful meaning frequently results in amusing misapplications. "I must hurry; I have an *assignation* at eight o'clock!" exclaims the young woman who likes to talk for effect, whether others understand her or not. "That order has not been *sanctified,*" says the young man whose English would certainly not be *sanctioned* by polite society. Many writers achieve humorous effects by creating characters like Cervantes's *Sancho.*

"Why truly, sir," quoth Sancho, "if you don't understand me, no wonder if my sentences be thought nonsense. But let that pass, I understand myself; and I am sure I have not talked so much like a ninny. But you, forsooth, are so sharp a cricket."

"A critic, blockhead," said Don Quixote, "you mean."

But unquestionably the most amusing mutilator of words is Mrs. Malaprop in Sheridan's *"The Rivals."* Here is just a brief excerpt to show you how words can be misapplied by those who do not take the trouble to be accurate and correct in their speech. Mrs. Malaprop says:

"Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning; I don't think so much learning becomes a young woman; for instance, I would never let her meddle with Greek, or Hebrew, or Algebra, or Simony, or Fluxions, or Paradoxes, or such inflammatory branches of learning; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. But, Sir Anthony, I would send her, at nine years old, to a boarding-school, in order to learn a little ingenuity and arti-

fice. Then, sir, she would have a supercilious knowledge in accounts; and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir. Anthony, is what I would have a woman know; and I don't think there is a superstitious article in it."

DO NOT BE WORDY

If your language is beautiful, if your speech is accurate and your meaning clear, there remains only one thing more to be desired. *Be concise.* We have all, at one time or another, had the doubtful pleasure of meeting persons to whom the art of conversation should be translated as the *art of condensation.*

The Spartans had a law that imposed a fine on any citizen found guilty of using three words where two would suffice. Too bad there is not some such law to-day to stop the wordy person who ruins conversation for everyone else! "And that reminds me," he says after a half-hour mon-

ologue, "I must tell you about a most singular experience I had—that is, most people would call it singular—one summer when I was hunting in Maine. You knew I was a huntsman, didn't you? I'd like you to see my collection of heads some time; I do believe it is one of the finest collections in this part of the country. But to return to my singular experience: Maybe you won't see anything strange about it, but I always thought there was something uncanny about the whole thing. Now let me see; I want to tell you exactly how it happened . . ." and on he drones until his story is slowly and painfully unfolded!

There is a story that William Jennings Bryan likes to tell to illustrate how much can be said in a few words. One man said to another, "Do you drink?" The man to whom the question was addressed, replied rather indignantly, "That is my business, sir." "Have you any other business?" asked the first man.

Try to be brief and direct in all you say; and, wherever you can, use one vigorous word instead of an elaborate phrase. Beautiful language does not necessarily mean involved language, as is clearly indicated by these two lines from Joyce Kilmer:

> "I think that I shall never see
> A poem lovely as a tree."

There are no long words, no elaborate phrases —yet how much the two simple lines convey! The very linking of the tree with a poem captures the fancy.

Be brief. Say what you have to say in as few words as possible; but let those words be accurate and effective.

THE LANGUAGE OF ORDINARY CONVERSATION

There are two languages: the literary or formal language which we use in writing, or on ceremonious occasions; and the informal, often colloquial, language of ordinary conversation. These two "languages" have their own vocabularies, consisting of *erudite* or *learned* words that we rarely hear in common intercourse; and *popular* words to which we are accustomed and that we use in everyday speech.

In formal language, for example we might say "The journalist prepared to depart for the coast" whereas in ordinary conversation we would be more likely to say, "The newspaperman got ready to leave for the coast." Here are a few examples of formal and informal words:

Formal	*Informal*
vivacious	lively
obtain	get

mendicant	beggar
sovereign	king
emaciated	thin
corpulent	fat
fragment	piece
edifice	building
endeavour	try

Cultivated people avoid bookish, pedantic words and flowery expressions. In conversational English it is not desirable to "talk like a book." Simple language and plain words are best. "We approach common sense the more we get away from highflown expression down to common words of everyday life," says Dr. Crane.

It is a splendid thing, of course, to have a wide range of words at your command, but your preference should be for words that are definite, simple, direct. The dignified language of formal literature is out of place in ordinary conversation. Bookish words and oratorical phrases make speech sound affected. Bear in mind that the most expressive words in the language are brief one-syllable words, like *love,* for example, and *hate,* and *mean,* and *proud.* Short words are always stronger. *Liar* is stronger than *prevaricator; shame* is stronger than *humiliation; rash* is stronger than *imprudent.*

Use long words wherever they give beauty and dignity to your speech; but remember that it is the short word, not the long—the simple word, not the complex—that is expressive.

DEFINITE AND INDEFINITE WORDS

Whenever possible, use specific and definite words instead of words that are general or abstract. For example, when you say, "The man flourished a weapon," the word *weapon* is indefinite. But when you say, "The man flourished a revolver," the word *revolver* is quite definite and concrete. The more definite you are in speech, the less words you will require to convey your meaning.

Here are some examples of definite and indefinite words used to express the same thought. Observe the increase in vitality, interest, and force where a definite word is used:

He was arrested for a *crime.*
He was arrested for a *theft.*

She inherited a large *sum.*
She inherited a *million dollars.*

He showed me a *book.*
He showed me Conrad's "Victory."

My new dress is a pretty *colour.*
My new dress is a *powder blue.*

I am going *abroad* next year.
I am going to *Italy* next year.

They sent me some *flowers.*
They sent me some *yellow tea roses.*

I slept for a long *time.*
I slept for *ten hours.*

I bought some *material* for a gown.
I bought some *brown velvet* for a gown.

They have some *curiosities* in their home.
They have some *Congo fetishes* in their home.

There was a display of *period* furniture.
There was a display of *Colonial* furniture.

Following is a list of definite and indefinite words. Try putting them into sentences. Notice how much more interesting speech becomes when words are specific and direct:

Indefinite	*Definite*
tree	oak
house	bungalow
building	church

day	Monday
name	Helen
emotion	fear
furniture	chairs
papers	bills
antiques	arrowheads
good	charitable
money	ten dollars
child	little boy
candy	chocolates

There are also definite and indefinite verbs, such as "I *hurried* from my house to the office" instead of "I *went* from my house to the office." Definite verbs add force and strength to language. For example:

He *called* after his friend.
He *shouted* after his friend.

The child *fell* down the stairs.
The child *stumbled* down the stairs.

They *told* the way it happened.
They *described* the way it happened.

He was *hurt* in a street battle.
He was *shot* in a street battle.

The prisoner *asked* the judge for mercy.
The prisoner *implored* the judge for mercy.

They *spoke* about the matter.
They *argued* about the matter.

Millions of men *were lost* in the war.
Millions of men *were killed* in the war.

He *came* to my office to report the accident.
He *dashed* to my office to report the accident.

She *said* she was misjudged.
She *declared* she was misjudged.

The king *left* the throne,
The king *abdicated.*

WORDS THAT DENOTE SPECIAL MEANING

When you are speaking of things that require *exactitude,* when it is necessary that you create a definite and specific image in your listener's mind, used words that carry but one impression.

For example, if you say, "The girl had a *peculiar walk,*" no one knows exactly how the girl did walk. But if you say, "The girl walked with a *shuffle,*" there is no doubt in anyone's mind. Always use denotative words—that is, words that

are precise and that carry but one impression—when you are speaking of matters that require you to be exact. Following are some examples. Notice how in each case the first sentence is weak because it is indefinite.

The dress was an *unusual color.*
The dress was an *unusual shade of red.* (Or, The dress was a *pinkish red.*)

The box was tied with *bright ribbon.*
The box was tied with a *bright green ribbon.*

The house was *queer shaped.*
The house was *octagonal.*

The letter *came some time ago.*
The letter *came last April.*

They are *foreigners.*
They are *Italians.*

He had *an accident* when he was a *child.*
He *fell from a chair* when he was *six years old.*

It was made of *some heavy stuff.*
It was made of *brocaded velvet.*

The statue was cast in *metal.*
The statue was cast in *bronze.*

Following is a list of denotative words. Observe that each word is definite, precise, and carries an exact impression to the mind. Each word has but one meaning, and can mean nothing else. *Square* is always *square.* Try putting these words into sentences:

concentric	stumble
square	hammer
submarine	sequence
analysis	steam
thermometer	stammer
bisect	vertical

WORDS THAT CARRY ASSOCIATIONS

When it is not necessary for you to use exact words that convey one impression, try to use interesting *connotative words* that carry pleasant suggestions.

For example, "The bird flew to its *nest*" is definite; but "The bird flew to its *home*" is suggestive of many pleasant ideas. The word *nest* merely conveys the picture of a snug basket of twigs and grass somewhere high in a tree; but the word *home* suggests baby birds, and a mother bird feeding them, and a father bird singing to the sky.

Similarly, when you say, "It was a *pleasant, warm* day" you express something definite; but

when you say, "It was a day in *June*" you convey the idea of fragrance and flowers and beauty and freshness, and many other pleasant associations that the month of June carries.

Each word in the following list is suggestive. Try using them in sentences

mellow	eloquent
russet	crimson
childhood	sad
lullaby	gallant
croon	paradise
summer	friendship
solitude	chivalry
joy	radiant
garland	mystery
fragrance	cheer
moonlight	courtesy
forest	picturesque

THE USE OF IMITATIVE WORDS

In an earlier chapter we mentioned the imitative language of the primitives. There are many imitative words in the English language that are colourful and interesting. We urge you to make use of them.

Following are some examples for study. In each case, the imitative word is in the second sentence:

I heard the *noise* of the thunder.
I heard the *rumble* of the thunder.

The bear *made an angry noise.*
The bear *growled.*

An arrow *came* through the air.
An arrow *whizzed* through the air.

The water *came and went* around the rocks.
The water *swirled* around the rocks.

We heard the *sound* of a falling rock.
We heard the *crash* of a falling rock.

The twig *broke* in two.
The twig *snapped* in two.

Here is a list of imitative words that can be used effectively in speech. Try fashioning them into sentences:

buzz
hum
whack
swish
patter
howl
sputter
shriek
whistle
yelp
moan
murmur
whir

CHAPTER VII

GESTURES AND MANNERISMS

Gesture is inseparably associated with speech and is an integral part of every lively conversation. From the earliest times, man has used expressive gesture to explain and emphasize his words. A shrug of the shoulders, a smile, a movement of the hand sometimes convey an idea by suggestion better than words alone could do it.

The vivid personality of the Italian, and of others belonging to the Latin races, is due very largely to the natural, impulsive gestures which accompany their speech. One of the most interesting men we know is an Italian who prides himself on his "Anglo-Saxon calm," as he calls it—yet whose whole face lights up in conversation, whose manner becomes *alive* the instant he begins to speak. His gestures are actually more expressive than his words. But the charm of his personality is in the fact that his gestures are *wholly unconscious*. They are as natural and impulsive as his smile.

It is a mistake to gesture for gesture's sake. If you want to see *natural* gestures, watch a child

speak. A youngster, interested in what he is saying, will use the most charming movements of the hands, arms, shoulders, head, to explain and illustrate what he means. Unfortunately, a great many parents destroy this *naïveté* by teaching the child to control the gestures of its young, impulsive nature. The result is an *awareness of gesture* that makes the child awkward and self-conscious. We do not mean that the rudeness of pointing, the crudeness of stamping should not be eliminated from the child's personality; but the delightful natural gestures of childhood should be allowed to remain.

For gesture is as much a part of the personality as voice and vocabulary. They are most interesting and entertaining in conversation who are *animated,* who give evidence of being thoroughly alive. If gesture were entirely eliminated from a speaker's personality he would seem stupid and colourless—a fact well demonstrated by John M. Clapp's story of Booker T. Washington. He says:

> "Without exception, Booker Washington was the greatest speaker I have heard. . . . Two occasions especially stand out in my recollection. One was a lecture in a country church on a warm summer evening. I got there early. He was already seated on the platform, apparently very tired. His face

was relaxed and the impression he made was merely that of a big, heavy-featured Negro. Then he rose to speak, and in less than three minutes, his appearance had utterly changed; the expression of his features, the contour of his face had altered. There was no suggestion of white or black—it was the face of an intellect of tremendous power. You see such an alteration in the shape of the features, sometimes, in the face of a great actor. I never saw it to such an extent as in the case of Mr. Washington."

Entirely too many people wear masks over their personalities and deliberately control every natural gesture that would add character or meaning to their speech. No one likes an immobile face that shows neither interest nor enthusiasm. No one likes an apathetic manner, void of the slightest trace of animation or spirit. An expressive face and manner add interest to conversation.

And few things are more expressive than *spontaneous gesture*. The same sentence may convey an entirely different meaning if it is accompanied with a shrug of the shoulder or a movement of the hand. But there is always the danger of going to the other extreme—of become offensive, objectionable. Gesture should be kept simple, natural, and unaffected. All gestures should be

unstudied and unstilted, the impulsive accompaniment of speech.

MANNERISMS

We all have distinct mannerisms that belong to our personalities. Gladstone used to strike the palm of his left hand with the clenched fist of his other hand, so that his words were frequently lost. Balfour used to hold the lapels of his coat with both hands while speaking. Coleridge, on the other hand, would hold the lapels of the person to whom he was speaking; and Tennyson had the habit of tapping the table while he talked.

Not all mannerisms are objectionable. If you have a way of smiling a bit while you speak, or of nodding your head a little, or lifting your voice at the end of each sentence, you may be all the more attractive because of it. But if you have acquired the deplorable habit of talking through your teeth, or muffling your words, or stammering or racing breathlessly through one sentence after another, you should begin at once to overcome these faulty mannerisms, for they are annoying and disagreeable to others.

Another undesirable mannerism is to prefix each sentence with "Now" or "And so" or "You

know." This has an irritating effect upon listeners. Such habits as coughing, hesitating, groping for words, clearing the throat, etc., are often simply forms of nervousness, and can be overcome by will power and practice.

The danger of extreme mannerisms is that they distract attention. We have in mind a young man who says, "Yes, yes! Yes, yes!" with studied regularity to everything you say. It is most disturbing. We find ourselves racing through what we have to say, so that he does not get the opportunity to cut in with his "Yes, yes." But he does—continually, incessantly—until we are obliged to give up in despair.

Most people are unaware of their own irritating mannerisms. That is why we urge severe self-examination and self-criticism. Ask some good friend to tell you very frankly if you have any mannerisms that are irritating or objectionable, as you wish to correct them. Insist on a full and frank criticism of your voice, gestures, and conversational powers. Habituate yourself to speak slowly, carefully, and with deliberation at all times; use gesture in moderation; and retain only those pleasant mannerisms that are expressive of your personality. These "don'ts" may be helpful:

Don't use jerky, abrupt, or extreme gestures. They

call attention to themselves and take it away from what you are saying.

Don't ever point at anyone or keep a finger levelled at the person to whom you are talking.

Don't pound on the table to emphasize what you are saying. If what you are saying is interesting and sound, it needs no emphasis.

Don't clench your fists or strike the palm of one hand with the fist of the other.

Don't keep your hands thrust into your pocket. If you are "hand conscious," try to develop more poise. Make an effort to forget about them entirely. Don't clasp and unclasp them behind your back. Keep them relaxed.

Don't shrug and gesticulate continually. Gestures made too often lose their significance and charm.

Don't wet your lips while you are talking. It is objectionable.

Don't drum on the table while others are talking. It is irritating.

Don't hum to yourself or whistle softly in the company of others. It is rude.

Don't speak so slowly or so quickly that your listeners cannot follow. It is exasperating.

Don't stroke your chin or your cheek while talking. It is distracting to your listeners.

Don't bring your face too close to that of the person you are addressing. Colonel House

said that this was the Kaiser's most unpleasant habit.

Don't attempt to speak while you are coughing or clearing your throat; wait a moment or so before resuming the conversation.

CHAPTER VIII

THE STANDARD

Three centuries ago, it was comparatively simple to set a standard for "perfect English." It was then the language of a few million people occupying part of two small islands. The king, carefully trained and educated for his hereditary position of leadership, set the standard; and the *King's English* prevailed unquestioned throughout the realm.

But to-day there are 200,000,000 English-speaking people, scattered over six continents, ruling almost a third of the globe. Imagine any one person, or group of persons, setting the standard for these many English-speaking groups, some of them separated by wide oceans, all of them affected by the powerful influences of environment! Even our Presidents, coming as they do from all parts of the country, cannot set the standard for the United States. Residents of certain sections of the country have "language peculiarities," and accepted standards of English in one state may be regarded with suspicion in another. The language has become as varied and complex as the people who use it.

Until fairly recent times, the literature of Great Britain impressed its usages unchallenged on all parts of the English-speaking world. But now the United States has a vigorous literature of its own and the potentialities for growth are almost limitless. Splendid as this is, it makes it increasingly difficult to reach a standard.

Strictly speaking, we have no class in this country that speaks "perfect English." Even if the language were not subject to the idiomatic and colloquial influences of residents in various sections of the country, it would reflect the heterogeneous character of American society. Will Rogers and Chauncey Depew are both delightful conversationalists; but put them opposite each other at a dinner and it will be apparent to everyone that they "do not speak the same language."

Usage, of course, is the deciding force in any language. But even usage has failed to establish a definite standard in English. For what is correct usage here may be incorrect in England; and what a Londoner regards faultless speech may be frowned upon in our own Southern society. It is safe, however, to assume that whatever is the customary usage in writing or speaking among cultured and educated English-speaking people wherever they are is, as nearly as we can get at it, *correct English.*

It is true that the dictionaries, grammars, and

rhetorics are accepted as authoritative standards; but they merely give what we might call an *estimate of the prevailing usage*. So long as language is alive grammar and rhetoric can never be absolutely fixed.

LITERATURE SETS A STANDARD

Textbooks codify the language; but literature of universal recognition helps to establish a model or standard for the English of conversation. Finely written books may be accepted as authoritative. The English employed by writers of high rank, such as Milton, Goldsmith, Gibbon, Macaulay, Johnson, Hume, Irving, Ruskin, Stevenson, is the best standard attainable.

Shakespeare and the Bible are "the two great anchors of the English language." Parts of the Authorized Version of the Bible are so beautiful that they inspired many of the earlier poets. For example, recall this passage: "There the wicked cease from troubling: and there the wearie be at rest." (Job III, 17.) Tennyson used this as the last line of his "May Queen" with scarcely any change. No doubt you recall the lines:

"And the wicked cease from troubling, and the weary are at rest."

Many great writers have been influenced both by Shakespeare and the Bible. Stevenson once said:

> "Shakespeare has served me best. Few living friends have had upon me an influence so strong for good as Hamlet or Rosalind. The next book, in order of time, to influence me, was the New Testament, and in particular the Gospel According to St. Matthew."

Ruskin studied and memorized whole sections of the Bible. He declared that it was "the most precious, and on the whole, the one essential part of all my education."

The great journalist, William T. Stead, was influenced most by Shakespeare. He said, "Shakespeare was to me the key to all literature."

Reading fine literature has awakened many men to eloquence. Edmund Burke, for example, said that the study of Cicero stirred his dormant powers to life. He says that, while he was still a boy, Cicero became "the model on which I laboured to form my own character in eloquence, in policy, in ethics, and in philosophy."

Nathaniel Hawthorne, whose works Charles A. Dana suggests as models of lucid English, used to say that his greatest inspiration came from the reading of Spenser's *Faërie Queen* and Bunyan's

Pilgrim's Progress. The latter is a fantastic human drama which, though apt to be tedious to most people, has been tremendously inspiring to many writers in England and America. Walter Besant, the English novelist, said:

> "Unquestionably the book which most seized my imagination was the immortal *Pilgrim's Progress*. It still seems to me the only book which has influenced the minds of Englishmen more than any other outside the covers of the Bible."

No one ever wastes time by reading good literature.

SOME OTHER STANDARDS

The theatre is coming more and more to take its place beside literature as a medium for establishing the current usages of English. Fine actors like John Barrymore and Walter Hampden bring rich vocabularies and faultless pronunciation before their audiences.

Nor are "audiences" limited, as they once were. With radio making every home its own auditorium, actors and orators can now reach vast numbers of people at one time. The possibilities for improving the general standards of American

speech through radio challenge the imagination. By permitting only the best English to go out on the air, the popular broadcasters can be a tremendous influence for good.

All newspapers and magazines cannot be accepted as standards of fine English. Many of them are written hurriedly, and often carelessly; but there are others that pride themselves upon their carefulness in these matters, and they can be taken as an excellent supplement to other standards. Among these we might mention the *Forum, Harper's* the *Golden Book,* the *World's Work,* the *Atlantic Monthly,* and the *Review of Reviews.*

The average "best seller" of to-day contains too much current slang and jargon to be regarded a standard of good English. For correct and beautiful use of the language, read literature of *established repute* like Conrad, Galsworthy, Shaw, and Kipling. A common fallacy is that "everything in print is good," but much is published that is inaccurate and incorrect. Only the English of the best books may be accepted as authoritative.

EDUCATION AND CULTURE

Culture is the realization of a full life. They are most interesting and charming in conversation who have lived, travelled, read, and reflected.

Education is never a substitute for life; *it is a*

way of living. Nor is it something that has to do with young people only; education always continues, never ends, is part and parcel of the very business of living. True education is to be acquired only through a lifetime of keen observation, intelligent reading, and clear thinking.

"If I could have a son or daughter possessed of but one accomplishment in life," said John Ruskin, "it should be that of good reading." Notice that he says *good reading,* by which he means something quite different from the desultory, superficial reading most people indulge in to acquire a "cultural background." In his *Meaning of a Liberal Education,* a book which every person striving for culture and education should read, Everett Dean Martin says:

> "People who solemnly try to improve their minds, with groanings of the spirit that cannot be uttered, determined to reach some cultural 'Pike's peak or bust,' do not often become educated; they become intellectual bores."

While books can provide a liberal education, it is a mistake to force reading—to "take" books like pills to cure some cultural or intellectual deficiency. Reading should be not merely an inlet, but an *outlet,* for the mind. What we read

provides us with the materials of knowledge; the way we use those materials, the way we think about the things we read, determines their value to us. We do not learn by contact with people alone; we learn by *contact plus interest.* Nor do we learn by reading alone; we learn by *reading plus reflection.* The philosopher Democritus actually put out his eyes so that he might cease reading and *think.*

A modern habit is to make a long list of titles and say, "Now, this summer I shall read all these books!" It is a mistake to "cram" reading as though there were to be an examination later on. Reading should be done for pleasure, in a leisurely manner. Cluttered, jumbled reading is almost as bad as no reading at all; it produces mental indigestion. A planned, systematic course of reading is fine; but the books should be interesting and appealing *to the reader,* and should be read in times of leisure when reflection is possible.

Many people make the great mistake of trying to read classics above their degree of education or culture. Never, *never* read books because of others' estimate of them; read books because they appeal to *you,* because they make you think. The man who has thoroughly digested and understood one fine book is better educated and more cultured than he who boasts of owning all the classics the covers of which he never opens.

The mind grows and broadens by reading; and what does not appeal to you to-day may be the very message your mind demands a year from now. Read slowly, a little at a time, and read to enrich yourself. Try to own the books you read, for a book worth reading once is worth reading again. And read with a pencil in your hand so that you can underscore words, phrases, ideas, and make marginal notes.

Remember that no living person can possibly conquer all knowledge; and a truly cultured man is never ashamed to admit that there are many classics with which he is not familiar, many famous books he has never read. Know a few things well rather than many things superficially. That way true education lies.

CHAPTER IX

WHAT TO READ

Books represent one of the principal sources of material for conversation. "It is in the interest of those to whom I speak that I should read good books," said Madame de Sevigné.

Of course, no one can tell you what to read. It is impossible to map out a perfect course of reading for anyone but one's self. If authorities were to outline lists of books for you to read, no two lists would be alike, though all might be useful. Your own tastes and ideals in literature must guide you.

SUGGESTED TITLES

The list that we give below makes no pretense of completeness. It is suggestive merely. There is no reason why you should try to read any volume on it that you think you will not enjoy. Its purpose is merely to indicate some of the books that a vast number of people have thought useful and entertaining together with a few comments on what you may find in them that will be useful for the present purpose.

ADDISON, JOSEPH.

Essays from the *Spectator*. Benjamin Franklin used Addison's essays as a model for his own writing, Samuel Johnson recommended them to all who were interested in developing a style of their own, and so did Robert Louis Stevenson.

AESOP'S FABLES.

Human foibles are satirized in these fables, many of which you probably read when you were a child. Very often they can be effectively introduced into conversation to illustrate or stress a point.

ALCOTT, LOUISA MAY.

"Little Women." Mention of this book would be sufficient to start a conversaton with almost any woman by the side of whom you happened to be placed. Nearly everyone read it when she was a girl, and whether she liked it or not, she is more than apt to have something to say about it. It is one of those books that does not grow old. It is generally thought of as a girl's book, but it is one that adults will enjoy as well.

ANDERSEN, HANS CHRISTIAN.

"Fairy Tales." Who does not know the story of the ugly duckling, and who has not read the adventures of Great Claus and Little Claus? They have been translated into many languages and are familiar to many people in other countries than our own.

AUSTEN, JANE.

"Pride and Prejudice," written when Miss Austen was only twenty-two years old, has been called "the best novel ever written by a woman."

BACON, FRANCIS.

"Essays." Take these in small doses, but take them. The author "talks to plain men and language which everybody understands about things in which everybody is interested."

BALZAC, HONORÉ.

We once knew a man who had been working twenty years on a bibliography of Balzac. So far as we know, it is not yet finished. In Balzac's collected works there are 92 titles and 2,000 characters. It is wise to watch your step before plunging in. Try some of the short stories like "La Grande Bretêche" and "A Passion in the Desert" and then read "Père Goriot."

BARRIE, JAMES MATTHEW.

One of the most beautiful books ever written about a mother is Barrie's "Margaret Ogilvy." His play, "Peter Pan," and the book upon which it is founded, "The Little White Bird," and his "Sentimental Tommy," which is largely autobiographical, and "The Little Minister" are all delightful to read and fun to talk about.

BEEBE, WILLIAM.

Mr. Beebe is one of the few scientists who can write so

as to bring his romantic adventures to life for non-scientific readers. "Jungle Peace," "Jungle Days," and "The *Arcturus* Adventure" have all enjoyed wide popularity Much agreeable and interesting information can be culled from them.

BENNETT, ARNOLD.

"An Old Wives' Tale" is generally considered his masterpiece. It has been recommended in many of the lists of "best books." It may not help you to talk better, but it will certainly help you to understand better a certain type of woman with whom we have all had contact.

BLACKMORE, RICHARD.

"Lorna Doone." If you have not reread this story since you were in school, you will be surprised to find how fresh and delightful it is. The flavour of the soil and the romance of outlawry combine to make it distinct in its own field.

BOK, EDWARD.

"The Americanization of Edward Bok" is, like "The Making of an American," by Jacob Riis, the story of the spectacular rise of a foreign-born youth. Either one of these might be used as the starting point for the discussion of any of the hundreds of such cases there are. Nearly everyone has in his own town at least two or three not so well known but scarcely less interesting.

BOSWELL, JAMES.

"Life of Johnson." This is the greatest biography in the

English language—almost the greatest biography in any language. One of the reasons, we know the old Doctor so well is that Boswell knew so perfectly how to draw him out. It is interesting to read the book and make a list of the subjects Boswell gave him to talk about. Johnson loved to talk, and he loved a subject he could "get his teeth into."

BRONTË, CHARLOTTE.

"Jane Eyre." This story of a spirited young heroine roused a storm of indignation that is almost amusing to remember now. Jane was one of the first of the "advanced" women. The story of Miss Brontë's own life is no less exciting than that of her heroine. It can be found in Miss Gaskell's "Life of Charlotte Brontë."

BROOKE, RUPERT.

"Grantchester" has been called the best homesick poem in English. Everyone should know the author's "The Soldier" beginning, "If I should die think only this of me." It is interesting to campare him with that other poet who died on foreign soil—Lord Byron.

BROWNING, ELIZABETH BARRETT.

"Sonnets from the Portuguese." In these Miss Barrett has told the story of her love for Robert Browning. She never intended them for publication, and it is because of their highly personal nature that they are veiled under the title, "Sonnets from the Portuguese." They were not written in Portuguese, but they may have been translated into it.

BROWNING, ROBERT.

Many of Browning's poems are too obscure for the beginner, but anyone can enjoy "How They Brought the Good News from Ghent to Aix," "The Last Ride Together," and "Love Among the Ruins."

BURNS, ROBERT.

Here is a poet who needs no introduction to any group of English-speaking readers. "Highland Mary, "Oh My Luve is Like a Red, Red Rose," "The Cotter's Saturday Night," "Thou Lingering Star" and dozens of others are charming pieces to add to one's mental treasury.

BYRON, LORD.

We have spoken of Byron in connection with Rupert Brooke. Both were great lovers of liberty. One of the most beautiful tributes ever paid to Washington and a queer enough place to find it, too, is in Byron's "Ode to Napoleon Bonaparte." "The Isles of Greece" and "The Prisoner of Chillon" are poems which illustrate this dominant trait in his character.

CABELL, JAMES BRANCH.

If you ever run into a group of Cabell enthusiasts, you will find that they are more fluent on the subject of this their favourite author than on any other. If you wish to join them, read "Jurgen" and "Figures of Earth."

CARROLL, LEWIS (C. L. DODGSON).

"Alice in Wonderland." You will find many delicious phrases slipping naturally off your tongue after you have

read this book. It is equally attractive for old and young, delightful to read aloud.

CATHER, WILLA SIBERT.

Every American should read "My Antonía," one of the most genuine and beautiful of all modern American novels. You may not agree with this judgment but if you introduce the book into conversation you will find that it has many champions.

CHEKOV, ANTON.

Excellent short stories and several plays of high literary value—"never tiresome."

CLEMENS, SAMUEL L. (MARK TWAIN.).

One of the most truly native American geniuses—a superb conversationalist himself. "Innocents Abroad," "Huckleberry Finn." "Tom Sawyer," and, to go into a somewhat different field, his amusing discussion of the Bacon-Shakespeare controversy, "Is Shakespeare Dead" are all gold mines of conversational material.

COLERIDGE, SAMUEL TAYLOR.

"The Rime of the Ancient Mariner" should be read, if for no other reason, to find out where a great many of the quotations you most frequently use come from. The Mariner himself was no mean conversationalist. He stopped a man on his way into a wedding and held him spellbound for an hour or more.

CONRAD, JOSEPH.

Few authors of recent years have gathered around themselves so devoted a following as Joseph Conrad. His name is a talisman among them, and the fraternity to which they belong is one to be envied. He is not easy to most beginners, but once they have fallen under his spell nothing can take them away. "The Nigger of the Narcissus" is the book upon which he himself said he was willing to let his reputation as an author stand or fall.

DANA, RICHARD HENRY.

"Two Years before the Mast." People who are interested in the sea, and that, these days, means almost everyone, will like this book. It is the log of a voyage around the Horn in 1837.

DEFOE, DANIEL.

"Robinson Crusoe." "The grandfather of all the wrecked-on-a-desert-island stories."

DICKENS, CHARLES.

When you say "Old Scrooge," or "Mr. Micawber," or "Oliver Twist," or "Mr. Pickwick," you speak of characters as well known to lovers of Dickens (and to many people who have never heard of Dickens) as Robinson Crusoe is to nearly all of us. Oliver Twist you will find in the book that bears his name, Scrooge is in "A Christmas Carol." Mr. Micawber is in "David Copperfield," and Mr. Pickwick is in the "Pickwick Papers."

DOSTOIEVSKY, FEODOR.

You need not expect a light and merry evening when you sit down to a book of Dostoievsky's, but for grim power you will not readily find his equal. Any discussions of Russia leads eventually to a discussion of her great novelists, among whom Dostoievsky stands almost preëminent. Tolstoi alone is his equal.

DOYLE, CONAN.

Another of those fictional characters who is known to everybody is Sherlock Holmes. Any of the stories concerning him will give you a glimpse into the reason why.

DREISER, THEODORE.

Dreiser looks about and selects some piece of human flotsam which very few authors would think worth bothering with and constructs a powerful story around him. Such a one is "An American Tragedy." Any mention of his name among literary people is sure to arouse discussion.

DUMAS, ALEXANDER.

One authority says that "The Three Musketeers" is probably the best known novel in the world. It is a favourite book with men, as is also "Monte Cristo," by the same author.

ELIOT, GEORGE.

"Adam Bede" and "The Mill on the Floss" are George Eliot's two greatest novels. Sidney Lanier placed her first among all English novelists on account of "Adam Bede."

"The Mill on the Floss" is somewhat autobiographical.

EMERSON, RALPH WALDO.

"Self-Reliance." This essay has been a beacon light to many people struggling with a harsh environment. The author is often called America's greatest essayist.

FIELDING, HENRY.

"Tom Jones." It is a pity that "Tom Jones" is associated with the classroom. It is a racy story of a very real young man besides being incidentally one of the greatest novels in the English language.

FITZGERALD, EDWARD.

"The Rubaiyát of Omar Khayyám." Few long poems ever attained the universal popularity that this one has enjoyed. Nearly everyone has at one time or another quoted some of the verses, for instance, the one beginning "The Moving Finger writes" or the one about the loaf of bread and the jug of wine.

FLAUBERT, GUSTAVE.

It took six years for Flaubert to write "Madame Bovary." He wrote always with extreme precision, and his influence, even to-day, is strong among authors. (We might add that we wish it were stronger.)

FRANCE, ANATOLE.

For one of the funniest of conversational situations, read "The Man who Married a Dumb Wife." He mar-

ried her because of her affliction, and then she regained her power of speech! France's simplest book is "The Crime of Sylvestre Bonnard" (not a detective story). The one by which he is most highly rated among true lovers of his books is "Penguin Island."

FRANKLIN, BENJAMIN.

Franklin's "Autobiography" is a hardy perennial among books. Year after year new editions come into being, year after year it wins its share of praise as "the one classic American autobiography."

GALSWORTHY, JOHN.

The freshness and strength of Mr. Galworthy's style and content make him a perpetual source of interest. "The Forsyte Saga" is his most ambitious work. Many of his plays have been very successful on the stage, and discussions of them have enlivened many an otherwise dull dinner table.

GASKELL, ELIZABETH CLEGHORN.

We have spoken of Mrs. Gaskell in connection with Charlotte Brontë, whose life she wrote. The Brontës—three brilliant sisters, a brilliant and erratic brother, and their father—constitute one of the most erratic and fascinating families in English literature. The life of Charlotte Brontë is even more exciting than "Jane Eyre."

GILBERT, SIR WILLIAM SCHWENK.

"Bab Ballads," and perhaps "The Mikado" and "The

Pirate of Penzance." Of course, it is better to hear these with the music than to read them without it, but it is better to read them than not to know them at all.

GOLDSMITH, OLIVER.

"The Vicar of Wakefield." A simple homely story brightened with humour, which has been a general favourite ever since it was written.

GRAYSON, DAVID (RAY STANNARD BAKER)

David Grayson is a person who leads a very attractive double life. Under this name he writes engaging essays, while under the name of Ray Stannard Baker he writes more serious books like, for example. "The Life and Letters of Woodrow Wilson."

GRIMM.

We come now to another of those universal books. The world over, Grimm's fairy tales are known—"Hansel and Gretel," "Cinderella," "Little Snow White" and "Snow White and Rose Red," to mention only a few. Which is your favourite? Do you remember any that inspired you to go forth riding a white horse and carrying shining armour? Do you remember any that frightened you?

HALE, EDWARD EVERETT.

"The Man Without a Country." Very few American stories have become a part and parcel of our national life in the way that this one has. "Rip Van Winkle" is another and so is "The Legend of Sleepy Hollow."

HAMSUN, KNUT.

"Growth of the Soil." A story "of human achievement, a message telling how man and woman toil, so that all the world may know the crude foundation upon which progress rests."

HARDY, THOMAS.

"Hardy is the greatest living writer of the English language." That sentence is quoted from a man widely conversant with literature, both modern and ancient. "Tess of the d'Urbervilles" is one of his best books, and so is "Jude the Obscure," one of the grimmest and most powerful of all modern novels.

HARRIS, JOEL CHANDLER (UNCLE REMUS).

Everyone from the South knows the Uncle Remus stories. They are simply collections, accurately transcribed, of the Negro folk tales. They are interesting to compare with other folk tales (Grimm's, for example), but aside from this, they are delightful on their own account.

HAWTHORNE, NATHANIEL.

"The Scarlet Letter." Whenever there is a discussion of "the great American novel," this one is mentioned. It is a story of New England told with consummate art.

HENDRICK, BURTON J.

"The Life and Letters of Walter H. Page" won the Pulitzer prize the year of its publication as the best American biography teaching patriotic and unselfish ser-

vice to the people. No American statesman of recent times has written more entertaining letters than Mr. Page.

HENRY, O. (WILLIAM SYDNEY PORTER).

O. Henry's sympathy with the Four Million (instead of the Four Hundred) and his adroitness in handling a story make him invaluable to the conversationalists. Many a good raconteur owes his success to the author of "The Four Million," "Strictly Business," and "Heart of the West." In his biography of O. Henry, Dr. Alphonso Smith tells of a very interesting smoking-car conversation he entered into once with a man merely through the mention of O. Henry's name.

HOLMES, OLIVER WENDELL.

"The Autocrat of the Breakfast Table" is a genial record of breakfast table conversations. It contains many pungent remarks upon conversations in general as well as many actual conversations in which this prince of talkers had engaged.

HUDSON, W. H.

Anyone who likes William Beebe will like W. H. Hudson. His books are filled with intimate knowledge of wild creatures gathered afield. "A Book of the Naturalist" is made up of his adventures with wild folk. His novel, "Green Mansions," and his autobiography, "Far Away and Long Ago," the story of a boyhood in the Argentine, are likewise rich in descriptions of nature.

HUGHES, THOMAS.

"Tom Brown's School Days" is a book for boys which is almost what "Little Women" is for girls. Girls like it as much as boys do.

HUGO, VICTOR.

In these days of hurry a book like "Les Misérables" presents a formidable appearance, but its bulk should not frighten readers away. It is one of the world's great books, and its hero, Jean Valjean, is one of the world's great fictional characters. It contains almost everything—serious scenes filled with long sober conversations, gay scenes filled with badinage, descriptions of battlefields (a memorable one of Waterloo), chaos, beauty, and quietness.

IBSEN, HENRICK.

Ibsen has probably caused more animated drawing-room conversation than any single author of his time, and the problems he discussed are still vital. "A Doll's House," "Ghosts," and "An Enemy of the People" are especially absorbing if read in the light of the changes that have taken place since they were written.

IRVING, WASHINGTON.

If you live in New York or come often to New York you will enjoy the "Knickerbocker History" which would have been excellent for publication in Vanity Fair, if Vanity Fair had been in existence then. No matter where you live you will enjoy "The Sketch Book."

KEATS, JOHN.

If the talk turns to the "younger generation" and something is said about how much they have accomplished, it might be just as well to speak of Jane Austen, whose finest novel was written when she was twenty-two and John Keats who, though he died at twenty-five, left behind a group of poems that have won for him a secure niche among the greatest of English poets. It was another poet, Swinburne who declared his "Ode to a Nightingale," one of the finest masterpieces of human work in all time and for all ages." Other poems of Keats that everyone ought to know are "Ode on a Grecian Urn," "La Belle Dame Sans Merci," "To Autumn," and the sonnet, "On First Looking into Chapman's Homer," which has said for all time the feeling one has when one comes across a new and memorable book.

KELLER, HELEN.

Helen Keller has already during her own lifetime, become an American legend. Everyone knows her. Her remarkable and almost unique experience she has recounted herself in "The Story of My Life."

KINGLAKE, A. W.

The title of Kinglake's superb book of travel is rather distressing, "Eothen," which means "From the Dawn," but the book itself is without blemish, fascinating to those who have travelled and those who have not, interesting to everyone.

KIPLING, RUDYARD.

Turbulent India is forever an interesting subject for talk, and Kipling is inseparable from India. "Kim," "Soldiers Three," "Plain Tales from the Hills," and many others have the Indian atmosphere. So have a number of the poems, like a "Ballad of the East and West." England is well represented in "The Light That Failed," "Puck of Pook's Hill," and "Rewards and Fairies."

LAMB, CHARLES.

"The most delightful, the most provoking, the most witty, and sensible of men." Almost any one of his essays is stimulating, and nearly every one is on a subject upon which there is still much else to say, for instance, "A Bachelor's Complaint on the Behaviour of Married People" "What Have You to Say about It?"

LEACOCK, STEPHEN.

"Literary Lapses" and "Nonsense Novels" and "The "Garden of Folly" will give you something to laugh at whether you are by yourself or with someone else.

LEWIS, SINCLAIR.

Sinclair Lewis has added at least one new word to the English language in "Babbittry," which is taken from the character of the central figure in his novel, "Babbitt." He also brought to the consciousness of the American People a phrase which they had heard many times but had not thought of in exactly the way it was presented by Mr. Lewis in "Main Street."

LONDON, JACK.

Everyone who loves dogs loves to talk about them, and all people who fall into this classification will like Jack London's "The Call of the Wild."

MARQUIS, DON.

"The Old Soak's History of the World," "The Almost Perfect State," and "Sonnets to a Red-Haired Lady" start many mirth-provoking trains of thought. On the serious side Mr. Marquis offers "Carter," which contains an unforgettable story of a Negro and "Poems and Portraits," which places him among the important figures in recent American poetry.

MASEFIELD, JOHN.

Anyone interested in the sea will be interested in Masefield's "Salt Water Ballads," and anyone interested in stories of adventure will like "Sard Harker."

MASTER, EDGAR LEE.

The extraordinary collection of imaginary tombstone inscriptions was for many months following its publication one of the "six best sellers" among non-fiction books. In its own way, it is a summing-up of the darker side of small-town life. It should be compared with "Main Street."

MAUGHAM, SOMERSET.

Maugham is excellent for dinner-table conversation in sophisticated society. His play "Rain" and his own novels,

"The Moon and Sixpence," which is more or loss the story of Paul Gauguin, and "Of Human Bondage" have all created large audiences for themselves.

MELVILLE, HERMAN.

"Moby Dick." A sea epic.

MILLAY, EDNA ST. VINCENT.

As the author of delightfully acid lyrics and as the author of the libretto of "The King's Henchman," Miss Millay is one of the most talked-of of the young American poets.

MILNE, A. A.

"When We Were Very Young" has joined "Alice in Wonderland" as a book that lays fast hold upon the affections of grown-ups and children alike.

MILTON, JOHN.

"Paradise Lost" and "Paradise Regained" are nearly always on lists of "best books," but many of the people who have put them there have not read them themselves. Comparatively few have, even among scholars, but nearly everyone knows (or should know) his sonnet on his blindness, his sonnet on reaching the age of twenty-three, and his sonnet on Cromwell. After that may come "Comus," "L'Allegro," and "Il Penseroso," and then the two great epics "Paradise Lost and "Paradise Regained."

MORLEY, CHRISTOPHER.

Morley is forever coming forward with a fresh and

delightful volume. It may be essays like "Pipefuls," it may be poetry like "Songs for a Little House," it may be extravaganza like "Kathleen," or a novel like "Where the Blue Begins" or "Thunder on the Left," or a book of fairy stories like "I know a Secret," but whatever it is, it is entertaining and charming.

OMAR KHAYYÁM. (See EDWARD FITZGERALD.)

O'NEILL, EUGENE.

Since he is without question the leading American dramatist, a knowledge of O'Neill's contribution to American Drama is essential to everyone who wishes to talk about American theatrical achievements.

PAGE, WALTER HINES. (See HENDRICK, BURTON J.)

PEPYS, SAMUEL.

"The Dairy of Samuel Pepys" is one of the most remarkable documents ever discovered. Written in cipher for no eye to see but his own, it records with almost indecent frankness, the story of his daily life. It is important not only for the insight it gives into the man but for the picture it presents of the days of the Restoration.

POE, EDGAR ALLAN.

Poe was the father of the modern detective story, and "The Murders in the Rue Morgue," "The Mystery of Maria Roget," "The Black Cat," "The Pit and the Pendulum," and "The Tell-tale Heart" have lost nothing of their power to evoke a sense of horror. Besides

his tales Poe is as well known for his poems. He is one of the few Americans who has been appreciated abroad.

POETRY.

The gift of writing or of appreciating poetry is not conferred upon everyone. If you belong in either of these classifications of the fortunate, you will wish to own one or more anthologies of poetry. The most complete is Burton Stevenson's "Home Book of Verse," which is rightly called "Verse" instead of "Poetry," for many of the selections included do not rise to the level of poetry. It is very comprehensive, however, and you will be able to find in it almost any poem you are looking for. It is an excellent "desert island" book.

"The Oxford Book of English Verse" is a book that is all poetry, selected with almost infallible taste.

A good anthology of more recent verse is Louis Untermeyer's "Modern American Verse."

POPE, ALEXANDER.

Pope is more often quoted, so it is said, than any other English poet except Shakespeare. Many of the most widely current sayings are in the "Essays on Man."

PORTER, WILLIAM SYDNEY. (*See* O. HENRY).

RIIS, JACOB. (See note under BOK, EDWARD.)

RILEY, JAMES WHITCOMB.

Riley got closer to the hearts of the people than any other poet except Longfellow. "The Old Swimmin' Hole" and "Little Orphant Annie," to mention only two, have struck responsive chords in hundreds of American hearts.

ROBINSON, EDWIN ARLINGTON.

The years have brought increasing honour to this poet who is now generally acknowledged one of the finest we have. His "Collected Poems" has been listed as one of the Twentieth Century's best ten books.

ROGERS, WILL.

If anyone were asked to name the best conversationalist in the United States to-day, the chances are that he would name Will Rogers, whose terse comments on government, on diplomacy, on the stage, on almost everything, have become a feature of our national life. He is a monologist, but everybody is willing to let him be.

ROOSEVELT, THEODORE.

The charm of Roosevelt's personality is still felt in his writing and in the writings that people have left about him. His "Autobiography" and his "Letters to His Children" are his most intimate production, both of them bearing witness to a happy life at home.

ROSTAND, EDMOND.

The immortal Cyrano was one of the most fluent and beautiful of talkers. He loses very little of his power in translation. Next to that of Romeo and Juliet, the balcony scene in this play is more widely known than any other.

SANDBURG, CARL.

As a "wandering minstrel," as a collector of ballads, as a poet, and as an historian Carl Sandburg has made him-

self known. The most readable of all the Lincoln biographies is his "Abraham Lincoln: the Prairie Years." His "Rootabaga Stories" are as original in design and development as his poetry is. As for the ballads, they have been gathered all over the country, and it is quite possible that you or your partner at the dinner table know different versions and different verses from those you find in Mr. Sandburg's collection.

SCHREINER, OLIVE.

"The Story of an African Farm." Excellent for local colour and atmosphere. It is largely autobiographical.

SCOTT, SIR WALTER.

"Ivanhoe," "The Lady of the Lake," and "Marmion" are the essential Scott books. Everyone should know Rebecca and Rowena, the joint heroines of the first-named book, Roderick Dhu and Lord Marmion of the second two. "The Heart of Midlothian" is often called his best novel, but it is not so widely known as some of the others.

SHAKESPEARE, WILLIAM.

For sparkling comment and conversation read the dialogue in "As You Like It" between Rosalind and Orlando or between Viola and the Duke in "Twelfth Night." If you would see a modest woman guide her lover gently in her own direction, read the first passage between Portia and Bassanio in "The Merchant of Venice." If you would eavesdrop the most glorious love-making in the world, read the balcony scene from "Romeo and Juliet." If you

would know the greatest soliloquies in the world, read those in "Hamlet" and those in "The Tempest." Only one other book is worth a place beside the collected works of Shakespeare, and that is the Bible.

SHAW, BERNARD.

Shaw has no trouble in commanding attention. Few men have appeared in the news sections of the papers so often as he in the past forty years. Some of the best modern theatrical dialogue is to be found in his plays.

SHELLEY, PERCY BYSSHE.

Shelley is very much in the public eye at the present time because of the recent biographies of him. The interest in his personal life may pass, but that in his poetry never will. Most people care especially for poems like "The Cloud," "Ode to the West Wind," and "To a Skylark." John Addington Symonds has called "The Cenci" "the greatest tragedy composed in English since the death of Shakespeare."

SLOSSON, EDWIN E.

"Creative Chemistry." "There is probably no living writer," says Asa Don Dickinson, "so well equipped to popularize science. . . . 'Creative Chemistry' is one of the happiest results of the exercise of his exceptional talents."

SMILES, SAMUEL.

"Self-Help." Very few books are the mine of interesting anecdote and information that this one is. It is filled

with encouragement and inspiration for young and old.

STEVENSON, ROBERT LOUIS.

If letters are considered as conversations, and it is one of the pleasantest ways of considering them, Stevenson's "Vailima Letters" give him an honoured place among conversationalists. "Treasure Island" is a passport in the realm of romance, and so is "Kidnapped." The expression "Dr. Jekyll and Mr. Hyde" is so often used that everyone should be familiar with the story that lies behind it. As for his other short stories and his essays, they are all immensely readable and "talkable."

TARKINGTON, BOOTH.

One of the most depressing conversations (and it belongs to the type in which so many of us at times have to join) is the one that takes place around the dinner table in "Alice Adams." Some of the most amusing conversations in modern American literature are in "Penrod" "Penrod and Sam," "Seventeen," and "Women."

TENNYSON, ALFRED.

Tennyson is read to-day not so much because he was the most characteristic poet of the Victorian Era, but because of the melody and beauty of his lines. "Break, break, break," "Crossing the Bar," "Sir Galahad," and "Ulysses" are among the poems that everyone should know.

THACKERAY, WILLIAM MAKEPEACE.

Thackeray was so much interested in the life of fashionable society that he has sometimes been called a

snob. However true or false the accusation may be, there are few that can equal him in reproducing the chatter of smart society. "Vanity Fair" is probably the greatest of all novels of "hard-boiled virgins." "Henry Esmond" is generally conceded the best of English historical novels.

THOREAU, HENRY DAVID.

This eccentric genius actually did what so many people have longed to do: He left civilization and went to the woods and lived alone and close to nature. He has told about it in "Walden Pond."

TOLSTOI, LEO.

Tolstoi's greatest novel "War and Peace" is more than 1500 pages long, and yet, so real are his characters that one cannot, once he has started, think of putting the volume away without reading it all. "Anna Karenina" is another of his immense productions, like "War and Peace" holding material enough for a dozen ordinary novels. Philosophy is in them, too, and characterizations not only of imaginary persons but of real ones as well. (See Napoleon in "War and Peace.") Tolstoi was the first of the great Russian communists. Mention of his name is sure to arouse something—a discussion of philosophy, of literature, or of government.

TWAIN, MARK. (See SAMUEL L. CLEMENS.)

VAN DYKE, HENRY.

A gentle essayist whose name is loved all over the

United States. "The Other Wise Man" and "Little Rivers" are his most popular titles.

WALLACE, LEW.

"Ben Hur." Like "The Last Days of Pompeii," one of the historical novels which has attained lasting popularity.

WALTON, IZAAK.

"The Compleat Angler" is the best book in the world on fishing, delightful alike to fishermen and non-fishermen.

WASHINGTON, BOOKER T.

"Up from Slavery." This unique story is one of the most thrilling of American biographies—a strong link, just as it stands, between the two races. A thorough understanding of it gives a person at least one good approach to the Negro "question."

WELLS, H. G.

H. G. Wells has discussed almost everything under the sun and is himself eminently discussable. His "Outline of History" gave many people a comprehensive view of history which they had failed to get in the schools. "Tono Bungay," a romance of modern advertising, "First and Last Things," a simple and lucid statement of belief, are both stimulating.

WHARTON, EDITH.

In "The House of Mirth." "The Age of Innocence," and "Twilight Sleep," Mrs. Wharton writes of New

York society life. All three are distinguished and scintillating, but the author's earlier books, like "Ethan Trome," are better from a literary standpoint.

WHITMAN, WALT.

All discussions of modern poetry lead finally to Walt Whitman. He is a poet who should be approached cautiously, for a wrong beginning may prejudice one so that he may never again try to find the beauty that has made "Leaves of Grass" so epoch-making a volume. "By Blue Ontario's Shore," "I Hear America Singing," and "Memories of President Lincoln" are poems that anyone with even a slight taste for verse can enjoy.

WILDE, OSCAR.

Wilde's reputation for brilliant conversation has not been bettered by that of any of his successors, though men of equal wit have been frequenters of London drawing rooms ever since. It was not wit alone but personality as well that made him preëminent. "Lady Windermere's Fan," "The Importance of Being Earnest," "Dorian Gray," and some of the fairy tales give one a glimpse even at this date into the reasons why he was esteemed without rival as a talker. People who heard him say that he always talked as if he were writing, filling out his sentences to the end and speaking in well-rounded periods.

WORDSWORTH, WILLIAM.

To the average person, Wordsworth's poems are very

tiresome, but some of the shorter ones like "Daffodils," "The Green Linnet," and "The Solitary Reaper" are so simple and sincere that everyone can understand and enjoy them.

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